

RADIO HUMOUR. By WILLIE ROUSE.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 13. No. 167. [Registered as the
P.O. of a Newspaper.]

DECEMBER 10, 1926

Every Friday. Two Pence.

How Do You Pronounce—?

By A. LLOYD JAMES, Secretary of the B.B.C. Advisory Committee on Spoken English.

WIRELESS Announcers are from time to time adversely criticized for mispronunciation. Most people are by now aware that the Announcer's task is not an easy one, and there are very few people who could announce for a month without stumbling over either foreign or proper names.

Even the most harmless English words are the cause of trouble, and where alternative pronunciations exist, we are all quite sure that our own is the correct one. The idea that hundreds of thousands of people habitually use the other pronunciation never enters our mind: if it does, we generally regard it as evidence of inferior education on their part.

Most people are agreed that, within broad limitations, it doesn't much matter how we pronounce a doubtful word so long as it is intelligible. What are we to say for

'centenary'? The Announcer is certain to be criticized whatever he says, so the B.B.C. Pronunciation Committee have decided for him. He will in future say 'senteenary.' 'Capitalist' will have its accent on the first syllable, not the second; 'culinary' will be 'kyoolinary' and 'camelform' (horrid word) will rhyme absolutely with 'uniform.' 'Data' will be 'dayta' and 'deficit' will be 'dэфisit'; 'evolution' will have a long 'e' and so will 'fetish'; 'finance' will be pronounced 'fínans'.

'Geyser' is a source of trouble: America calls it 'gyzer'; England calls it 'geezzer,' 'gayzer,' and 'gyzer.' Unfortunately, a 'geezzer' is also what Mr. Bernard Shaw defines as an unvenerable old man—a 'josses.' But, used in this sense, it is slowly becoming obsolete, and the B.B.C. have decided that 'geyser' shall be 'geezzer.'

Do you say 'greezy' or 'greecy'? Or

do you belong to the large class of people who use 'greezy' for a treacherous road or a 'slippery customer,' and keep 'greecy' for something actually covered with 'greece,' such as a candlestick. Slowly, but surely, the English language is making two words out of one.

Many people talk about Letters 'Pattent' and 'Pattent' Office, but no one speaks of 'Pattent' Leather. It is always 'paytent' in this sense, and so here we have to admit two pronunciations, the one restricted to the two cases mentioned.

'Philistine' will be pronounced with the stress on the first syllable, and its last syllable will be 'tyne.'

'Missile' is to have a long 'i' in the second syllable in order to prevent confusion with 'missal' and 'missel.' The word 'saline' would appear to have two pro-

(Continued overleaf.)



THE B.B.C.'S ADVISORY COMMITTEE ON SPOKEN ENGLISH.

Some of the members of the Committee, which has, for the past few months, been considering, for the benefit of Announcers, the pronunciation of doubtful words. From left to right: Professor Daniel Jones (Professor of Phonetics in the University of London), Sir Johnston Forbes-Robertson, Dr. Robert Bridges, the Poet Laureate, Mr. George Bernard Shaw, and Mr. A. Lloyd James, Secretary (Lecturer in Phonetics at the London School of Oriental Studies).

How Do You Pronounce —?

(Continued from the previous page.)

pronunciations, 'salyne' when it is used as a noun, and 'salyne' when used as an adjective. 'Traut' is regarded as sufficiently anglicized to have its final 't' sounded; moreover, the pronunciation without the final 't' might lead to confusion with 'tray.' Whether 'coup' is similarly naturalized is a moot point: it certainly cannot be anglicized in the expressions 'coup d'état,' 'coup de grâce,' etc. So for the present we shall call it 'koo.'

There need be no hesitation as to 'satyr' and 'satire,' for one is 'sătter' and the other 'săttyre.' The words 'victuals' and 'victuallers' are a source of anxiety to some people who would have us abandon the honest English 'vittles' and 'vittlers' for some fantastic pronunciation more in accordance with the spelling. But 'vittles' is beyond reproach, and will remain alongside 'victuals.'

Place names, English and foreign, are a host of trouble in themselves, and the Pronunciation Committee has decided to begin by tackling the question of British place names. There is no lack of information about the names of large towns and rivers, etc., but we are in hopeless ignorance of the pronunciation of thousands of smaller towns, villages, hamlets, many of which are pronounced in ways not suggested by their spelling. An Announcer who had to inform the country that a serious crime had been committed in the Devonshire village of Ogwell, and that the criminal had been arrested at Aveton Gifford would be pounced upon by all those throughout the country who knew Ogwell was pronounced with a long 'o' and that Aveton Gifford was 'Awton Jiffid.' How many people could announce without a single mistake a news bulletin that contained the names Basford, Leominster, Ynysybwl, Schenectady, and Presteign, to mention only a few of the pitfalls that lie in the path of the Announcer.

The Pronunciation Committee is discussing the advisability of compiling a pronouncing dictionary of such place names, and any reader of *The Radio Times* would be doing a useful service by sending in on a postcard the pronunciation of any place name which he thinks is liable to mispronunciation. Address your postcard to the Secretary of the Pronunciation Committee.

The case of Daventry is in a class by itself, for it was felt that since the new Station was to be used for international purposes its name would become familiar in foreign countries. To pronounce 'Daintry' and spell 'Daventry' would be a discrepancy that Europe might fail to understand; either we must alter the spelling to 'Daintry' or we must pronounce the name as written, if Europe is to be our audience.

Many people would like to see restored the old pronunciation of Trafalgar, which was 'Trafalgar,' with the stress on the last syllable, but this pronunciation has been killed by the existence of Trafalgar Square, which is what it is and can never be anything else. Try Trafalgar Square and see if you like its rhythm.

(Continued at foot of column 3.)

SOME DOUBTFUL WORDS.

arid	... arid.
bas-relief	... 's' sounded.
capitalist	... stress on first syllable.
centenary	... -tee-, stress on second syllable.
chagrin	... (noun) shágrin, (verb) shágrén.
charge	... as in French, but stress on first syllable.
communiqué	... as in French, but stress on second syllable.
contemplative	... stress on first syllable, secondary accent on third syllable.
contralto	... vowel in second syllable to rhyme with 'shall.'
contumely	... three syllables, stress on second syllable.
coquette	... long 'o' in first syllable.
coquetted	... koo.
coup	... koo.
culinary	... kyólinary.
cuneiform	... rhyming with 'uniform.'
curator	... stress on second syllable.
data	... daytá.
deficit	... defáit.
dilemma	... dílemmá.
doctrinal	... doctryná.
doyen	... doyen.
ennui	... onwee, or as in French.
entourage	... ontoorázh.
envelope	... (noun) envélope—first syllable en—not on—.
equerry	... stress on first syllable.
equipage	... ékwípej.
evolution	... long 'e' in first syllable.
fête	... as 'fate.'
fetish	... féetish.
finance	... finnáns.
gryser	... geezer.
greasy	... greezy or greecy.
intestinal	... long 'i' in third syllable.
jocose	... 's,' not 'z.'
leit motif	... lyt moteef.
missile	... míssyle.
octopus	... stress on first syllable.
omelette	... onlet.
pace (Latin)	... rhyming with 'racy.'
patent	... pávnt, except in Letters Patent and Patent Office, which have 'pattent.'
patriot	... 'pat' rhyming with 'hat.'
patriotism	... 'hat.'
peremptory	... stress on second syllable.
Philistine	... -tyne, stress on first syllable.
process	... long 'o.'
progress	... long 'o.'
replica	... stress on first syllable.
saline	... (noun) sályne, (adjective) sályne.
satire	... săttyre.
satyr	... sătter.
spontaneity	... néetiy.
tattoo	... stress on second syllable.
trait	... final 't' sounded.
victuallers	... vittlers.
vituperation	... short 'i' in first syllable.

The New Wavelengths.

Some Modifications and Changes.

BY the time this article appears in print, several modifications of the original re-allotment of British broadcast wavelengths will be in operation, and we hope that reception over the country as a whole will have improved materially.

After the original plan had been working for about ten days, it became clear that the sharing of one wavelength between Aberdeen and Birmingham was not going to be entirely successful. Reception of both stations during daylight was satisfactory, but after dark the 'background,' due to the unwanted station, was excessive. We had hoped that each station would give an uninterrupted service up to a distance of about twenty miles, but this was definitely not the case. With the agreement of the Geneva authorities, we decided to put Aberdeen on the International Common Wavelength of 500 metres. This means, of course, that Aberdeen is sharing a wavelength with other Continental Stations, but considerably improved reception is now being obtained from both stations.

Bournemouth and Belfast have exchanged wavelengths. This should assist listeners in certain parts of Ireland to separate Dublin and Belfast more easily; at the same time, we hope that Bournemouth will be less troubled by Morse interference.

The results obtained from the Relay Stations working on the British Common Wavelengths of 288.5 metres varied considerably at each station, even at different points equi-distant from any particular transmitter. We had hoped for an effective range of four miles, but from certain stations this was not obtained, and, after careful examination of the numerous reports received from listeners, we set out to obtain the necessary permits to make considerable modifications. Reports from listeners, and our own observations, show that reception on the International Common Waves was less subject to interference than had been anticipated. Consequently, we decided to make use of those waves for as many Relay Stations as possible.

As a matter of necessity, we have been obliged to leave several stations on the original Common Wave of 288.5 metres.

To those listeners who are dissatisfied with the working of the new plan, we would point out that a re-organization of Europe's broadcast wavelengths was deemed essential in view of the steadily-increasing heterodyne interference. It is true that some listeners are experiencing considerable inconvenience, which we greatly regret, but taking into consideration the large number of new stations now being built on the Continent, we are convinced that this international allocation of wavelengths was justified, even though it involves some sacrifices. When the various modifications are complete, we may look forward to an improved service from all those of our stations which work on exclusive wavelengths. Under these conditions they will not be at the mercy of any new broadcast station which is searching the ether for a wavelength.

Finally, we should like to thank all those listeners who have been kind enough to send us reports on their observations during the first fortnight of working. Naturally these reports are numerous, and we must ask listeners to excuse us from sending individual acknowledgments on this occasion, but they have been of great assistance to us in endeavouring to settle a difficult problem.

(The revised wavelengths appear in the programme pages.)

(Continued from foot of column 1.)

It is never an easy matter to determine the pronunciation of a doubtful English word; one of the most difficult things is to realize that the pronunciation we have used all our lives is not on that account the only one, and it does not follow that those who use another one are of inferior education.

London and Daventry News and Notes.

THE controversy on the much-debated question of classical music and jazz continues as strongly as ever. Nothing has provided so much discussion in musical circles for many a year, and though efforts have been made to reveal by special radio programmes the merits of each of these types of music, it cannot be said that much progress has been brought about towards convincing the champions of either side that their respective attitudes should be amended to any great extent. The impartial listener, however, will admit that a good deal can be said for and against both sides. He might argue that each type of music could be improved, though your 'highbrow' will immediately throw up his hands in horror at the mere suggestion.

But can there be such a thing as a 'musically fog-trail,' a kind of 'purified jazz,' something to which modern dancing requirements can be adapted, without the 'sweezing' and other 'awful noises' which we are told drive its opponents so close to utter distraction? It is certainly a novel suggestion and one which Mr. Percy Scholes, Music Critic to the B.B.C., will endeavour to develop, as a late feature of the programme on Monday, January 3. In this, he will give his version of what he considers to be good (specially written) dance music, in which he will have the assistance of the Craft Octet.

Sir Frederic Cowen, who is among the most distinguished of British musicians and who has at one time or other during his career held most of the important conductorships in the country, will it is hoped, conduct a short programme of some of his lighter orchestral works, as well as accompany some of his songs during the programme on Wednesday, January 5. Sir Frederic has written some very charming orchestral music and big works, such as symphonies.

The second of the series of Great Poems, a feature which, as already indicated in *The Radio Times*, is to continue for some time, will be given on Sunday, January 2, the work chosen being 'The Ancient Mariner,' which is to be read by Mr. J. C. Squire. Mr. Squire, who is well known as the editor of the *London Mercury*, has often appeared before the microphone at the London Station.

Another concert in the popular series of 'My Programmes' will be given on Wednesday, January 5, when the various items will be selected by a member of the Station Orchestra. This member will be chosen by ballot and will also be permitted to select his own conductor for the evening. Further details of this programme will be given in due course.

Reference has been already made in *The Radio Times* to a programme of dance music which is to be relayed from midnight on New Year's Eve to 2 a.m. on New Year's Day from the Royal Albert Hall. This music will be provided by Mr. Jack Hylton's Massed Bands which are playing at the Happy New Year Ball organized on behalf of the Middlesex Hospital, of which H.R.H. Prince Arthur of Connaught is President.

Francis Clive Saville Carey, more generally known as Clive Carey, an English composer and baritone singer, born in Essex in 1893, is among the most distinguished vocalists to-day. About a year ago, he gave a very enjoyable programme from the London Station, and as he will be in this country on a visit from Australia in January, it is hoped he will give a half-hour's recital at 8.30 p.m. on Monday, January 3. His work in connection with collecting and editing old English songs and dances is well known.

Another of the popular Extravaganzas entitled 'Winners,' which really consists of vocal selections from well-known musical comedies, served up in a setting of burlesque nonsense, will be heard on Saturday evening, January 8.

Although many composers have taken poems from Tennyson's *Maud*, of which the best known perhaps is *Come into the Garden, Maud*, few have produced a song-cycle with such artistic unity and with such obvious sincerity as Arthur Somervell. It comprises twelve songs taken from the poem, and among the most beautiful one might single out 'A Voice by the Cedar Tree' and 'She Came to the Village Church.' A programme of these songs will be given at 8 p.m. on Friday, January 7, the vocalist being Mr. Frederick Randow.



MR. SIDNEY DARK.

the editor of the 'Church Times,' and author of 'Mainly About Other People,' one of the most readable books of reminiscences of recent years. He will give a Talk from London next Tuesday evening, with the seasonable title of 'Feasting and Feasting.'

The fourth of the International Chamber Concerts, held in the Grosvenor Hall, will be given from the Daventry Station on Tuesday, January 4, the programme being devoted to contemporary French music. The artists from France will include Leon Bleuzet, a very distinguished player of the *Hautbois* (oboe) and his daughter, Yvonne Bleuzet-Freizenem, an equally distinguished pianist. They will collaborate in the first performance in this country of a significant work in the form of a sonata by Charles Koechlin. Koechlin, an Abbot by birth, first studied mathematics at the Ecole Polytechnique. When he was twenty-three years of age he renounced mathematics and entered the Paris Conservatoire, where he studied under Massenet and Faure.

In spite of his considerable output, he has received very scant recognition, for he is of a very retiring disposition and has never pressed his own compositions. He has written for large orchestras and choruses, as well as much chamber music. Miss Nora Stevens (soprano), one of the most artistic of young London singers, will give four songs by Debussy, never before heard in England, the manuscripts of which were found by his wife after his death. Other works in the same programme will be new songs by Arthur Honegger, whose choral work, *King David*, will receive its first English performance at the B.B.C. National Concert at the Albert Hall on March 17.

Some weeks ago, a resident of the Isle of Man wrote suggesting that interest might be added to the programmes if opportunity were afforded listeners, by means of a regular feature, to study the characters of various people as these may be revealed by their voices over the microphone. The matter was discussed by our Station Director at Manchester with Professor T. H. Pear, Professor of Psychology at the Manchester University, who at once evinced considerable interest in such a proposal as a scientific experiment. Accordingly, arrangements have been made to introduce something on these lines into the programme on three evenings in the second week of the New Year.

The transmission, which will take place at 7.45 each evening, will be carried out in conjunction with Professor Pear at Manchester, from where it will be relayed to London, Daventry and other stations. Further details of the experiment will be given in due course; but the idea, briefly, is that various people will individually broadcast a similar quotation and that from their voices listeners should endeavour to visualize certain well-defined characteristics of each person in accordance with a series of questions which are to be arranged. Altogether, the experiment is one which will be fascinating to all listeners, as well as being of unusual interest to those who might prefer to be described as more 'seriously-minded in these things.'

That Mr. Stanford Robinson, the Chorus Master of the Wireless Chorus, need not necessarily have his name associated entirely with choral work has been aptly demonstrated by him in his occasional orchestral concerts, particularly, perhaps, in the programme of String Orchestra music which he directed some months back. He will conduct a similar programme by the String Orchestra on Sunday evening, January 2. The programme will include *Scenes from the Scottish Highlands*, by Granville Bantock.

The preacher at the studio service on Sunday, December 19, will be the Rev. Thomas Nightingale, General Secretary of the National Council of the Evangelical Free Churches. The Week's Good Cause appeal on that evening will be made by the Lord Chancellor, the Rt. Hon. Viscount Cave, G.C.M.G., on behalf of the Police Court Mission. That organization is now celebrating its Jubilee year, which coincides with the coming into force of Part I of the Criminal Justice Act, making it compulsory for every Court to appoint a Missionary.

Same people, subjects and dates for those who like talks:—

MONDAY, DEC. 20.—Dr. G. C. Williamson: A Walk Through a Beautiful Old Town (Gold-bird).

Mr. J. P. Blackshaw, Dairy Commissioner: Ministry of Agriculture Talk—Our Milk Supply: How it has been improved and the better use that might be made of it.

TUESDAY, DEC. 21.—M. Stéphanie continuing his reading of 'Les Vieux.'

WEDNESDAY, DEC. 22.—Mr. J. J. Mallon, Walks through London—on this occasion dealing with Whitechapel.

Mr. Collinson Owen: Humorous Talk. Mr. Julian Wylie: The Spirit of Pantomime. Professor George Gordon: Companionable Books (Kinglake's 'Rothien').

THURSDAY, DEC. 23.—Mr. Louis Golding: Christmas in the Austrian Tyrol. Major Hugh Pollard: Humorous of Fictions. Mr. E. Le Breton Martin: Topical Talk—The Christmas Season.

News From the Provinces.

MANCHESTER.

THOSE who heard the successful broadcast of an evensong service from the Manchester Cathedral last May will be glad to learn that an agreement has been made between the Dean and Chapter of the Cathedral and the Manchester Station for further facilities in regard to the relaying of services. These facilities will come into force early next year and will include a weekly afternoon service, a special afternoon service on the first Sunday of alternate months and certain specially arranged evening services during the year, between the hours of 8 and 9 o'clock. The acoustics of the Cathedral are excellent and the fine tone of the organ is brought out by the playing of Dr. A. W. Wilson. It will be of interest to listeners to know that an organ recital by Dr. Wilson will be broadcast from the Cathedral on Sunday evening, December 13, at 9.15.

In no part of the country is Christmas celebrated more whole-heartedly than in Lancashire, so that the festive programmes arranged by the Manchester Station have been fittingly planned to meet the demands of listeners. One of the most interesting features will be a Hunting Programme, which is to take place on Thursday evening, December 23. It includes three scenes specially adapted from the famous sporting novel by R. S. Sargeant, *Houndley Cross*, which will be performed by the Station Repertory Players, with suitable musical interludes by the Station Orchestra. On Christmas Eve, Wingates Temperance Band, winners for two successive years at the Crystal Palace, will play a number of seasonable selections, while Mr. James Bernard, the well-known Manchester character actor, will present the Third Stage of Dickens's ghost story, *A Christmas Carol*. The programme on Christmas evening, entitled 'Around the Holly Tree,' will be of a very varied nature and will contain an element of surprise, in that the identity of certain well-known artists who are taking part in the concert will not be revealed until the last moment.

Manchester Station is arranging, as its final evening transmission this year, a programme, entitled 'Reminiscences of 1926,' in which some of the best items during the year will be rendered in kaleidoscopic fashion.

HULL.

VOCAL and instrumental numbers will be heard in the local concert on Wednesday, December 22. Mr. Fred Scott, who opens the concert with two groups of songs, will be making his first appearance at this station. Mr. Gerald Kaye, who has always been a popular tenor, will also contribute to the programme, the humorous element being provided by the Two Jacks.

The Studio Service on Sunday, December 19, will be conducted by the Rev. C. Gordon-Biddle, Vicar of St. Mary's, Soukcoates.

LIVERPOOL.

LIVERPOOL Station Children's Orchestra, which has attained a high standard, will take part in the evening programme on Wednesday, December 22. Their performance will include several numbers from the Suite arranged from the opera, *King Arthur*, by Parcell, while they will also play some light pieces by modern composers. This programme will include, also, a recital of songs by modern composers given by Miss Muriel Herbert (soprano) and Mr. Leonard Clowings (tenor), while a humorous interlude will be provided by Mr. A. McAllister (entertainer).

CARDIFF.

ALL the essentials of the festive season, with its Christian associations of family reunions, will be represented in the programme entitled 'Home for Christmas,' which is to be given on Thursday, December 23. The performers will include John Henry and the Mountain Ash Girls' Choir, which is admitted to be one of the finest in Great Britain.

Items performed by the Cardiff Grand Opera Society will be included in the programme on Tuesday, January 4. This valiant Society has done much good work in Cardiff, and it is hoped that further interest will be stimulated by this joint effort.

The programme on New Year's Eve is to consist of items chosen by listeners from programmes broadcast during the past year. Although it is too much to hope that the choice of each listener will be the favourites of all, yet the programme should include something for everybody.

SWANSEA.

A READING from the Welsh translation of Dickens's 'Christmas Carol,' by Llew Tegid, the scene chosen being the office of Scrooge on Christmas Eve, will be read by Mr. Gunstone Jones during the local programme on Wednesday, December 22. Miss Bessie Jones, the well-known Welsh soprano, will also contribute to the programme, and Mr. Edgar Jones (solo pianoforte) will play two short groups.

A complete service is to be relayed from St. Mary's Parish Church, Swansea, on Sunday evening, December 19, when the Vicar of Swansea (Canon Cecil W. Wilson) will give the address. Carols will be sung during the service.

BIRMINGHAM.

A PROGRAMME of popular Christmas music will be given on Sunday, December 19, the soloists being Mr. Harold Casey and Miss Margaret Ablethorpe, both of whom are well known to local listeners. The former will be heard in the aria *Nazareth* (Gounod) and *The Star of Bethlehem* (Adams), while Miss Ablethorpe's group of piano-forte solos will include Balfour Gardiner's *Nell*.

An old-time Nigger Minstrel show, during which listeners will hear some of those well-known airs sung by choruses of Negro slaves on the plantations of the Southern States of America in the not very far distant past, will be given at 10.15 on Monday, December 20. The Master of Ceremonies and Comersmen may be expected to add not a little local colour to the entertainment, even if the microphone has made the use of burnt cork unnecessary.

The programme on Christmas Eve, apart from seasonable items, will contain an appropriate ghost story written by John Overton, the novelist, and produced by Percy Edgar, who also appears in the programme earlier in the evening in his well-known character study of 'Scrooge.'

LEEDS.

THE local programme on Wednesday, December 22, will consist of a broadcast version of Dickens's famous novel, *The Cricket on the Hearth*, which has been specially adapted for broadcasting. It will be presented by Mr. L. B. Ramsdon, incidental music being provided by the Station Quartet, directed by Mr. Cecil Moss.

BOURNEMOUTH.

THE Twelve Days of Christmas were honoured in the song by a liberal and, it must be admitted, somewhat embarrassing presentation of gifts. We do not imagine that listeners would altogether appreciate the present of 'a partridge in a pear tree,' and the spectacle of 'ten lords a-leaping,' though no doubt exceedingly diverting, seems a little out of keeping with the dignity of the pageant. But we intend to celebrate the 'Twelve Days' in our own way with a number of outstanding programmes which we are endeavouring to make almost as varied as was that traditional medley of Christmas offerings.

The *pièce de résistance* is to be the Wessex programme on Thursday, December 30, which is being arranged in collaboration with Mr. Thomas Hardy, and concerning which further details will be given in the next issue. Our 'Twelve Days of Christmas' open on Sunday, December 19, with a Studio performance, in the afternoon, of *Bethlehem*, a melodrama by Rutland Boughton, author of *The Immortal Hour*. *Bethlehem* had a most enthusiastic reception when it was given in London a few Christmases ago. The words are adapted from the pre-Reformation Coventry Nativity Play, from which play comes, it may be mentioned, the lovely carol, *Lullay, lullay, thou little tiny child*, which is always sung in Westminster Abbey on Holy Innocents' Day.

Bethlehem was first produced on December 28, 1915, at Street, Somerset, during the Christmas Festival of the Glastonbury Festival School, Mr. Boughton being the founder of the famous Glastonbury School of Music Drama. It is being given on this occasion by the Old Hartknyan Choral Society, who have the advantage of being trained by Mr. G. H. Chabroue. The Old Hartknyans are an association of the past students of University College, Southampton, and it is interesting that the Old Hartknyan Choral Society should be taking part in so important a wireless programme, at a time when the proposal to extend their old College into a University for Wessex is arousing great enthusiasm in all the country served by the Bournemouth Station.

Another notable production of an entirely different nature will be the performance of *The Grand Lama*, or *A Loss of Lhamo*, an original extravaganza in two acts, which is to be given on Thursday, December 23. *The Grand Lama* (the words by Wyllie O'Kay and the music by Guy Libbelle) was written in India in the remarkably short period of three weeks, and was produced with much success at Madras in 1906. This will be its first performance in this country.

PLYMOUTH.

A SERVICE at George Street Baptist Church, when the address will be given by the Rev. T. Wilkinson Riddle, is to be broadcast on Sunday, December 19.

Some local features will be included in the programme between 4.15 and 6.30 on Christmas Day, in the form of items by the Microphones and the Station Varié Dance Band, and a special programme for children at the usual time.

'Entente Cordiale' is the title of the local programme on Thursday, December 23. It will include items by Mr. Alec Chentrens, the Anglo-French light entertainer, and the Station Orchestra, under the direction of Miss Winifred Grant, and, later, variety items by Miss Mina Taylor, in original character sketches and Grouse and Lark, cross-talk comedians.

Secrets of Radio Humour.

By WILLIE ROUSE (Wireless Willie). Illustrated by BERT THOMAS.

MY first experience of broadcasting was the greatest ordeal of my life. For the first time in my career I had "nerves," and I had been playing to all kinds of audiences in all parts of the country for over thirty years! The idea of being funny to nothing—the cruelly silent "mike" seemed to me even worse than nothing—appalled me.

I have never found any difficulty in "doing" serious items in the broadcasting studio. One feels no sense of embarrassment when one goes into a drawing-room to sing "Come Into the Garden, Maud" to the music-stand and the chequerboard. But to sing humorous songs and say funny things to an audience of winks and furniture creates a feeling of depression in the bravest heart.

In the North Country I have survived playing to many "difficult" houses. One of them is known as the "Comedian's Grave" because the audiences there rarely laugh. But the "first house" in Middlesbrough on a Monday evening is a riot of enthusiasm compared with the imperturbable microphone. The only less sympathetic audience I have ever met was one made up wholly of French Canadians during the war. They had no idea what I was talking about—and neither had I after a time!

Even the world's best joke seems feeble if it is told to the empty air and no laughter comes after it has been told. That is why I always favour having a small audience in the studio. But that audience must be made up of ordinary people—people who will laugh and applaud just as the average music-hall audience does—or should do.

The B.B.C., I am glad to see, have now adopted the system of admitting audiences into their studios when they are broadcasting their revues. This, I am sure, is good policy, for it is of great assistance to a comedian to see the smiles on the faces around him.

Whenever I have been in the studio it has been as silent as the grave. I confess that I often "gag" with the Announcer on duty in order to help create a more intimate atmosphere—and at the same time to raise my own spirits.

My greatest difficulty when preparing a radio programme is to find something which will not hurt even the most sensitive person among the multitude of people who will be listening to me.



'They are the best people to joke about.'

The trouble is that a comedian must joke about someone or something. But, if you joke about cats, sure as fate some old lady will write off at once to the B.B.C. an indignant letter saying what bad taste it is to make fun of these purr—I mean poos—dumb (!) creatures. Fortunately, we still have the Scots among us; they are the best people in the world to joke about—they never object.

The methods of the stage humorist and radio humorist differ in many ways. If an entertainer goes to the West end he gives a certain type of show. If he goes to the East end, he alters his programme to suit the audience. Similarly, he has certain special and particular items for mothers' meetings, cricket dinners, smoking concerts and church concerts. But when broadcasting he is appealing to all these different types of people of one and the same time. What is he to do? For my part, I simply crack those jokes and sing those songs which I think will appeal to nine people out of ten. The trouble is that the tenth person always seems to be listening and writes to say that 'the show was rotten and please don't book Wireless Willie again!'

POINTS FROM TALKS.

We have room for many thousands of new settlers.
—The Rt. Hon. J. G. Coates, Prime Minister of New Zealand.

I am always sufficiently interested to hope that the very next new work that I hear will proclaim the arrival of the next new Genius, and the fact that I have been compelled to renounce the hope, time after time, does not dilute my aspiration, but rather whets the appetite for the next encounter.
—Mr. Basil Blackett.

APPROXIMATELY £200,000 is spent every year by the Government in making grants to County Councils, College Governors and other bodies for the purpose of providing agricultural education in this country.
—Ministry of Agriculture and Fisheries Bulletin.

THERE are certain advantages about delivering a political address by means of the talking film. You cannot be heckled, and even the time-honoured electioneering egg loses its argumentative savour.
—Mr. G. A. Aikman.



'Even the world's best joke seems feeble.'

The radio comedian, again, must be of the non-stop variety. Awkward pauses, often very effective on the stage, are fatal in the studio, for the listener is apt to have his attention distracted and the atmosphere is spoilt. Song should follow song and joke follow joke without a pause.

If you are telling how a Scotsman at King's Cross rushed up to a porter and told him that he had lost his luggage—because the work fell out, you must not pause for breath before adding that when he took out his purse to tip the porter a moth flew out, and that later that day the same Scotsman was seen in Fleet Street carrying a pair of trousers on his arm and asking his way to the Aberdeen Free Press.

Radio humour is breathless humour.

The greatest of all assets to a radio comedian is studio personality, for that is his true and only "make-up." It should be such that, somehow, every listener knows him unannounced. In my opinion, entertainers who do not make-up in the ordinary way are more likely to make a hit on the ether than a man who depends on a funny hat or a comic moustache for his laughs.

The stage comedian can get a laugh before he has said a word, and he nearly always has a carefully "staged" entrance. The wireless humorist has to introduce himself, for I cannot imagine anyone going into fits of laughter over 'The next item on our programme is Mr. Willie Rouse.'

The successful radio comedian—and there have been comparatively few in the brief history of British broadcasting—must have a personality which is evident in every joke he tells and every song he sings. It is something which influences everything he says, and it cannot be bought like a funny hat or a ludicrous suit of clothes.

The way of the radio humorist is hard. He hears no claps and he gets many slaps. But radio is a wonderful medium for advertising, and, like Lord Byron, a successful radio humorist can wake up to find that he has become famous in a single night. Speaking from my own experience, wherever a radio humorist appears in person on the stage after a successful broadcast, thousands who have heard him and enjoyed him will do their best to come to see him.



'The next item is Mr. Willie Rouse.'

The Children's Corner

Thirty Years Ago—And Now

By Kenneth Gray

THIRTY years is a long time in a person's life, but it isn't long when you're dealing with history. There are lots and lots of people who can remember quite well what life was like in the eighteen-nineties.

There are many things quite common to-day which were then not invented, or which were still in their infancy—and far too full of faults and difficulties to be a part of everyday existence. In thirty years there have been such tremendous changes that the life of 1896 seems almost as far away as that of the Middle Ages. Girls and boys of the present age treat all the newer discoveries of science as quite ordinary things, of course, but to many older people—and not so old, either—they are still rather like miracles.

One of the chief results of all these changes is the breaking-down of barriers and the bridging-over of distances that used to divide people in one part of the earth from those in another—either in the same country or in different ones. The increased speed of trains and steam-boats, motor-cars and aeroplanes has made it easy to move about and see other places and people. The telephone and the ocean cable have made it possible to sit at home and talk to someone far away. Films have brought to every little town excellent pictures of the scenes and customs of distant parts of the globe. Now wireless has come along and has enabled millions of people, scattered over a vast area—and some of them in lonely, far-off places—to listen to the world's best musicians and talkers. There is hardly anybody who is too poor or too remote to hear every day music and speeches and plays and poetry which our grandparents would have given anything to have had the chance of hearing.

I wonder if the children of to-day realize what a wonderful gift wireless is, and if they are using it as often and as wisely as they ought to be doing? There are two parts of the programmes broadcast in this country which are their own special property—the afternoon educational programmes and the Children's Hour. Whether they hear the school transmissions or not is a matter that depends not on them but on their teachers; but it is, though, a matter of their own choice as to whether they hear Children's Hour programmes or not.

Nobody pretends for a moment that any sort of broadcast programme is perfect—everything is so new at present—but in every part of the work very great efforts are being made all the time to find out what kind of programmes are best, and those who are responsible for them are studying carefully how to do better, and profit by experience. This is the case with Children's Hour programmes just as much as with any of the others, and there can be no disputing the statement that a large amount of good and pleasing music, and many interesting stories and useful talks, are broadcast in the course of a few weeks or months.

There are many children who are not easily able to listen to the Children's Hour. Some of them are away at schools where there is no receiving-apparatus; many of them do not get home from their day-schools early enough; a very large number have home-work to do and cannot spare the time. But the holidays are coming, and there will be plenty of opportunity then. Christmas itself, and the holidays as a whole, will be still more enjoyable if you make proper use of your loud-speakers and headphones. Try it and see! Only don't expect to be pleased all the time and every time; that isn't possible. Study the programmes carefully from *The Radio Times*; mark the items that you think you will like—especially in the Children's Hour—and don't bother about the rest. It is a great mistake to listen too long and too often.

The Festive Spirit at Manchester.

The Manchester Children's Hour programmes for Christmas week are full of the festive spirit. On Monday, there will be a talk on Christmas trees, and a story, told by Uncle Eric, about this year's Christmas pudding. On Tuesday, there is to be a special Christmas play, dealing with the old fairy story of 'Cinderella' and specially adapted for broadcasting by Irving Byers. Another short play by Ina Home, entitled *A Dream of Christmas Eve*, will be given on Friday, and on Christmas Day itself the Children's Hour will actually take place in the Liebert Ward of the Manchester Children's Hospital at Pendlebury. It will, of course, be relayed, and all the children who are listening will be able to picture the children who are less fortunate than themselves receiving their presents from Father Christmas, who will be there to help the Aunts and Uncles. Those who heard Mr. Davison's last Punch and Judy Show will be delighted to know that he is to come from London specially in order to entertain the young patients. The Aunts and Uncles and all the children at the hospital will sing most of the best-known carols.



ANOTHER ATTACK ON BROADCASTING.

A protest meeting against the use of the cat's-whisker in the wireless industry.

All Mr. Thimblethorpe's Fault.

As a result of last week's paragraph, Auntie Jill, at Bournemouth, was called up on the telephone by the Editor of *The Radio Times*. He wanted to know what H.A.T.T.A.A.U.O.T.B.S.O.A.T.C.W.T.C.H. meant. She said she wished she knew. So he said, 'If you didn't know what the letters meant, why did you put them in the paper? I've had a lot of people telephoning and writing to me to say "What have you been doing with the printing? Page—looks awful. There are capital letters running all over it!"' As it is all Mr. Thimblethorpe's fault, he has promised to write a letter of explanation to the Editor.

PROGRAMME INDEX.

SUNDAY	620, 621, 622, 629
MONDAY	623, 624, 625, 626
TUESDAY	627, 628, 629
WEDNESDAY	631, 632, 633, 634, 635
THURSDAY	635, 636, 637, 638
FRIDAY	639, 640, 641, 646
SATURDAY	642, 644, 646

A Request Week

For London and Daventry Children

SOME time ago there occurred to one of the London and Daventry Children's Corner staff an idea which has turned out to be very popular. From it has sprung the plan for next week's programmes. Listeners were asked to send in on post-cards the names of the three items selected from all those broadcast during the present year which they would most like to hear again. Replies began to come in immediately, and continued coming in until well after the closing date.

It is impossible to include in the Request Week programmes more than a certain number of the items asked for, but all those which were shown to be the most desired have been put in. The results are set out somewhat more fully than usual here because we do not want listeners to miss items which they have asked for, and there is not, of course, room for many details in the programme pages proper.

What the 'Uncles' will Do.

On Monday, December 13, Mr. J. R. Costling will sing three songs with choruses: 'Limericks', 'Harry was a hunter', and 'As Billy was walking'. Miss Cecil Dixon will play Schubert's 'Moment Musical' and 'Gentle Maiden'. Miss E. M. L. Elliot (Geraldine) will tell Mrs. Mabel Mariwe's story of 'The Wiggly Waistcoat', and Mr. T. C. L. Farrar (Ajax) will tell 'The Elvish'—a 'William' story by Richard Crumpton.

On Tuesday, December 14, The London Radio Dance Band (under the direction of Mr. Sidney Firman) will play as many of the following pieces as time permits: 'Valencia', 'Barcelona', 'The Toy Drum-Major', 'Chick chick chicken', 'Let's all go to Mary's house', 'Lady, be good', 'My Irish home sweet home'. Also, the Wicked Uncle will once more 'Experiment with Bees'. (He doesn't mind a bit, because there really isn't a bee in it anywhere, except—as he himself suggests—in his bonnet.)

On Wednesday, December 15, Mr. L. J. Stanton Joffries (Jeff) will tell the story of 'The Garden Broadcasting Club'—with his own music. Mr. H. F. Palmer (Rex) will sing 'The Floral Dance', 'Up from Zanzibar', 'There's another little girl I'm fond of', and Mr. C. E. Hodges (Peter) will sing 'Ten little nieces' and 'Grow, little mushroom!'. Mr. A. A. Milne's 'Market Square' will also be recited.

On Thursday, December 16, Mr. Ronald Gourley will sing and play 'The Dicky-bird Hop', 'The Village Band', and 'If you knew Susie'—as various composers might have known her. There will also be one of Miss Olwen Bowen's 'Hepzibah' stories—probably 'Gertie Grunter's Toothache'. Last, but not least, Mr. Leslie Mainland will talk about 'Zoo Fathers'.

A 'Milne' Day.

Friday, December 17, will be a 'Milne' day. Mr. Dale Smith will sing some of the 'When We Were Very Young' songs. The story of 'Winnie-the-Pooh Goes Hunting' will be told—probably as a dialogue—and 'The Doctor and the Dormouse' will be recited.

On Saturday, December 18, the Daventry Quartet will play selections, as it usually does, and the play *The Professor and the Bee* will be acted once more. It has been done twice before, and there have been many requests for a repetition. In the Request Week voting it heads the list of plays asked for, in presenting it a third time we are only doing what listeners seem to desire.

We hope very much that these programmes—selected by yourselves—will give a great amount of pleasure. We shall certainly do all that we can—so far as the microphone work is concerned—to bring about that result.

Listeners' Letters.

The New Drama of the Air.

THE following extract from Miss Edith Agar's opening paper in a discussion held recently at the Chertsey Literary Society on the subject that "The Wireless Play is a better medium for Drama than the Cinema" may interest your readers:—

What are the possibilities of the wireless play? Do you want a stage as big as Drury Lane? You have only to think of it, and thought is real time. But why be "cribbed, cabled, and confined" to a stage? Have for your scene a real forest, a boundless prairie, or the mighty ocean, and make your audience see it "in their mind's eye." Do you want the supernatural? Call on the whole airy tribe of fairies, witches, ghosts and goblins if, like Prospero, you have the art to make them obey you. In fact, the possibilities of the wireless play are limited only by the playwright's own powers of awaking the imagination of his hearers and by his hearers' capacity to respond. Is it too much to hope that the wireless play may be the means of inspiring to higher flights of imagination both the playwright and his audience?—FRANK BOYCE, The Orchard, Chertsey.

Welsh for the Welsh.

THE complaints as to the scantiness of the facilities afforded to Welsh listeners are well founded, and I am sorry to note that the only objector to Welsh programmes who is to be found in your columns is a gentleman with an Irish name. We Irishmen have hounded our own language almost out of existence—though, when taxed with the shameful deed, we, as usual, blame the Saxon—but there is no reason why we should try to denationalise the Welsh also. In any case, I doubt whether many listeners to Daventry will support your correspondent's complaint, for I am sure that they will realize, however dimly, that their rather slender title to the name "Briton" depends mainly on the continued existence of the old British language which still finds a home west of Clwydd Offa.—F. O'CONNOR, Taylor Street, Gorton, Manchester.

It is not generally realized, perhaps, how many Welsh people, outside the Principality, live in an "All Welsh" atmosphere of language and religion. Dotted here and there in South Lancashire are numerous Welsh colonies, whose inhabitants cannot, however, enjoy listening as they would, simply because the Welsh programmes are limited. I believe that more Welsh programmes would popularise radio to an unexpected extent, not only in the Principality, but in the numerous Welsh "Colonies" of England.—EVAN JONES, Bolton Road, Ashton-in-Makerfield, Nr. Wigan, Lancs.

POINTS FROM LETTERS.

ON a home-made crystal set, tuned by a condenser and a single coil, we heard, on Saturday and Monday last, a portion of the midday transmission from Radio Paris. On Monday, the 1 o'clock chime from Paris came through fairly clearly.—LESLIE WILFRED ORTON, Donham, Bucks.

I HAVE a home-made crystal set which, tested at Gloucester over a long period, regularly received the following stations—Daventry, Birmingham, Cardiff, and Radio Paris.—R. PERRY CLUTTERBUCK, 10, Cambridge Road, Cardiff.

SOUVENIR BOOK COMPETITION.

THE following is a further list of names of those who have sent completed lists of twenty or more applicants for the Shakespeare Heroines Souvenir Book: Miss Margaret Drew, 20, Dorset Mansions, Lillie Road, S.W.6; Miss L. Ford, 55, Walsley Avenue, West Ealing, W.13; H. Glover, Reg., 20, North Road, St. Helens, Lancs; Mrs. Payne, 12, Grosvenor Avenue, Mapperley Park, Notts; Miss R. N. Pearce, Ashburne Hall, Fallowfield, Manchester; Miss K. Rashleigh, 34, Cambridge Road, Wimbledon, S.W. 20; Mrs. Wyper, British Empire Shakespeare Society, Glasgow Centre, 60, Gt. George Street, Hillhead, Glasgow.

Christmas and 'The Radio Times.

ON Friday, December 17, the bookstalls throughout the country, from Aberdeen to Penzance and from Holyhead to Herne Bay, will broadcast the news of the arrival of the Christmas Number of THE RADIO TIMES.

Reception will not be difficult, for a glance at any bookstall on that day will instantly discover the striking cover design in colours (the work of that famous poster artist, Mr. E. McKnight Kauffer) which will distinguish THE RADIO TIMES from among all its contemporaries. But of course it is not the cover alone that will mark our Christmas Number as unique.



Mr. Jerome K. Jerome.



Mr. Stephen Leacock.

The contents from beginning to end, filling seventy-two pages in all—including a fascinating advertisement supplement—will be as different as they are distinguished, and worthy, we hope, of the great new contribution that broadcasting is making to modern life.



Ian Hay.



Mrs. Belloc Lowndes.

To mention only a few of the popular writers and artists who will be represented in this special issue:—there will be Mr. Jerome K. Jerome, the famous author of 'Three Men in a Boat.' He has written specially for this issue some intimate personal memories of the public amusements and entertainments in late Victorian days. Mr. Stephen

Leacock, the brilliant Canadian humorist, contributes a characteristic sketch bearing the intriguing title, 'What the Radio Overheard.' Ian Hay is represented by a delightful piece of fun about an absent-minded professor's first appearance at the microphone.



Sir Philip Gibbs.



Mr. F. E. Benson.

Sir Philip Gibbs, Mr. E. F. Benson and Mrs. Belloc Lowndes also provide some excellent reading.

A special feature which is sure to attract widespread attention among listeners everywhere will be the page devoted to the photographs of the chief Announcers at the London and Main Stations.

In short, as Mr. Micawber would say, Friday, December 17, the birthday of our Christmas Number, will be a red-letter day which it behoves every listener to mark in his calendar. Order your copy early (the price will be sixpence); it is the only way to be sure of getting one, for when the first large edition has been exhausted there can be no reprinting.

PROGRAMMES FOR SUNDAY (December 12)

2LO LONDON 361.4 M.

3.30 MILITARY BAND PROGRAMME

THE BAND OF H.M. 17TH 21ST LANCERS, con-
ducted by F. J. ALLSHROOK, M.M.

March, 'The Staffordshire Keen' *Duhoit*
Overture to 'The Magic Flute' *Mosert*
Morris Dance, 'Skipton Rig' *Holliday*

GWELADYS NASH (Soprano)
Air du Rousignol *Saint-Saëns*
L'Amour (H. re pasteur) *Mosert*
(With violin obligato)

BAND
Xylophone Solos: 'La Juana' *Hawgill*
'Sparks' *Alford*
Cairns, 'The Volvode's Ghost' *Grossman*

ROBERT BURNETT (Baritone)
Two Dramatic Ballads *Loewe*
'The Erl King', 'Edward' (Old Scots Ballad)



Miss Yvonne Arnaud

Miss YVONNE ARNAUD,

the popular actress, now playing with such
success in 'And So To Bed' at the Savoy
Theatre, appears in the London programme
this afternoon.

EVERYONE knows Schubert's setting of
Goethe's 'Erl King'. It is interesting to
compare with it that of Loewe (1796-1868), also
famous as a song-writer.

The poem pictures a father and his sick child
on horseback. The ghostly Erl King lies with
them, unseen and unheard by the father, but seen
and heard by the boy.

The hard riding through the night (verse 1),
the boy's terror at seeing the ghostly figure
(verse 2), the Erl King's wheedling invitation
(verse 3), the boy's renewed terror and the
father's attempt to comfort him (verse 4), the
Erl King's second invitation (verse 5), the boy's
cry and the father's consolation (verse 6), the
Erl King's grasp of the boy (verse 7), and the
boy's death (verse 8) are all graphically pictured.

'WHY runs your sword so red with blood,
Edward?' Edward answers, 'Oh,
I have slain my hawk so good, Mother.' But,
says she, 'Your hawk's blood was never so red,
Edward.'

Then begins this fierce, tragic old Scottish
ballad, which inspired not only Loewe a century
ago, but stirred Brahms to write a Ballade for
Piano, based on it, and, later in his life, a setting
for vocal duet. Edward at last confesses he has
killed his father; and the strongest dramatic
stroke is the son's curse, in the last verse, of the
instigator of his crime—

'And what wilt thou leave thy mother dear,
Edward,

My son now tell to me, O I'

'The curse of hell you fro' me shall bear, Mother,
Such rede [advice] ye gave to me, O I'

RAND

Selection, 'The Shamrock' *Myddleton*

YVONNE ARNAUD in a Harpsichord and Piano

Recital

Solo *Scarlett*

Allegretto *Bach*

Commate *Bach*

Gigue *Bach*

Piano

Siciliana *Ignazio Respighi*

Pavane *Ronconi-Respighi*

Sous Bois *Alphonse Duvernoy*

BAND

An Algerian Song *Kashy*

Intermezzo, 'Canterbury Chimes' *Ancliffe*

Characteristic Piece, 'The Butterfly' *Bendix*

ROBERT BURNETT

Macintosh Lament *arr. D. Stephen*

The Two Corbets *arr. A. C. Hunter*

Kirkcubbin Lea *arr. Peterson*



Mr. Robert Burnett

Mr. ROBERT BURNETT,

who sings two groups of songs, including some
Scottish ballads, from the London Station this
afternoon, in the Military Band Programme that
starts at 3.30.

RAND

Ballet Music from 'The Swan Lake' *Tchaikovsky*

LIKE many other Composers, Tchaikovsky
loved to seek a quiet summer retreat in
the country, there to write in peace. From
Moscow he used to retire for a period to the
estate of his married sister, and here, in 1876,
just after he had completed his Third Symphony,
he wrote his Swan Lake Ballet, which had been
commissioned by the Imperial Opera.

The inspiration came so freely that he had the
music of two Acts ready in a fortnight.

Unfortunately, the work, at its first per-
formance, was badly mounted and poorly conducted.
Later, it had the fuller success which its charm
and tunefulness and its skilful orchestration well
deserved.

GWELADYS NASH

The Willow Song *Coleridge-Taylor*

Je suis Titania (Mignon) *Ambrose Thomas*

BAND

Descriptive, 'A Hunting Scene' *Buralotti*

Hungarian Dances, Nos. 3 and 6 *Brahms*

5.45 READING BY CONSTANCE COLLIER, 'The
Selfish Giant,' a Short Tale by OSCAR WILDE

MISS CONSTANCE COLLIER'S experience
of the stage goes back to the time of
a *Clarey Girl* and *The Shop Girl*, in both of which
she played at the outset of her career. Some of
her most distinguished work was done in the six
years that she spent at His Majesty's in the great
days of Beerholm Tree, to whom 'Antony' she
played 'Cleopatra,' both there and in Berlin.

Amongst her most successful parts have been
Portia in *Julius Caesar*, the Duchess of Torrion in
Peter Rabbit, Mistress Ford in *The Merry Wives*
of Windsor, and, of course, the Duchess de
Surrennes in that remarkable success, *Our Sisters*,
which ran at the Globe Theatre from 1923 to 1925.
She has also recently embarked on dramatic
authorship, in partnership with Mr. Ivor Novello,
under the name of 'David L. Estrange,' one of
their most popular plays being *The Rat*.

8.0 ST. MARTIN-IN-THE-FIELDS

THE BELLS

8.15 RELIGIOUS SERVICE

Address by the Rev. C. H. RITCHIE, Deputy Vicar

THE REV. C. H. RITCHIE is Deputy Vicar of
St. Martin-in-the-Fields, where he has been
since 1923, and is known to all those who
are acquainted with Britain's most famous



Miss Constance Collier

Miss CONSTANCE COLLIER,

one of the most distinguished actresses on the
British stage, is to give a reading from the
London Studio this afternoon from 5.30 to 5.45.

broadest church as a worthy second-in-command
to Mr. Sheppard. He is shortly, however, to
leave London for Edinburgh. Before going to
St. Martin's Mr. Ritchie for some time held a
living in New Zealand.

6.55 THE WEEK'S GOOD CAUSE: The Missions to
Seamen—Appeal by Mr. G. L. PARKER.

THE 'Missions to Seamen' movement was
founded, seventy years ago, by W. H. G.
Kingston, whose stories of the sea are still being
read by schoolboys, in conjunction with the work
already begun by a clergyman of the Church of
England amongst the sailors in the roadsteads of
the Bristol Channel.

It now runs Institutes in ports all over the
globe, from the River Plate to Japan. At these
centres seamen can find rest, recreation, and
opportunities for the exercise of their religion,
of which they may have been deprived for months
at a time. The movement has done much in
many ways to bring about the ending of the bad
old state of affairs when the sailor ashore was the
predetermined victim of water-side crimps and
barriers, and to end the boycott, by the re-
spectable elements of society, of the men who earn
their living at sea.

The address to which donations should be
sent is the Missions to Seamen, 11, Buckingham
Street, W.C.2.

9.0 WEATHER FORECAST, GENERAL NEWS BUL-
LETS, Local Announcements

9.15 MOZART

NOEL KADIE (Soprano)

THE WIRELESS SYMPHONY ORCHESTRA, con-
ducted by Percy Pitt

PROGRAMMES FOR SUNDAY (December 12)

- ORCHESTRA**
Overture to The Marriage of Figaro
Adagio from Divertimento, No. 2, in D
NOEL EADIE (with Orchestra)
Air, 'Thou May'st Learn to Hate Me' (R. Strauss)
- 9.35** SYMPHONIC CONCERTS in E Flat for Violin, Viola and Orchestra (K. 384)
(Solo Violin, JEAN POGNY)
(Solo Viola, HARRY REELEY)
Allegro Moderato; Andante; Presto
- 9.50** Symphony in B Flat (K. 182)
- 10.10** NOEL EADIE
The Violet
Cradle Song
Alleluia
Mozart
- ORCHESTRA**
Minuet from K. 509
March in C from K. 405
- 10.35** EPILOGUE

5XX DAVENTRY. 1,690 M.

- 10.30 a.m.** TIME SIGNAL, WEATHER FORECAST
- 3.30** S.B. from London
- 8.0** S.B. from London
- 9.10** Shipping Forecast
- 9.15** S.B. from London
- 10.35-11.5** THE SILENT FELLOWSHIP. S.B. from Cardiff

5IT BIRMINGHAM. 491.8 M.

- 3.30 SYMPHONY CONCERT**
CORA ASTLE (Pianoforte)
LEONARD GOWINGS (Tenor)
THE STATION ORCHESTRA, conducted by JOSEPH LEWIS
ORCHESTRA
Overture to 'The King'
LEONARD GOWINGS
Love in Her Eyes Sits Playing, from 'Aix and Calisto'
CORA ASTLE and Orchestra
Pianoforte Concerto in D Minor
LEONARD GOWINGS
On the Wings of Song
Like to the Damask Rose
Thou Art Reposed
Mendelssohn
Schubert

MACDOWELL. America's most distinguished composer, is best known to most of us by his short pieces, many of which have some poetic or pictorial background. He brought out his Second Piano Concerto in 1888, when he was twenty-seven, himself playing the Solo part. It was in this work that he made his first appearance in London, some years later.

There are three Movements in it. The First Movement is preceded by an Introduction which is largely based on the Second Main Tune of the quick, impassioned First Movement proper, whose First Main Tune is heard from the Piano, the Second singing out in Cellos and Clarinets.

The Second Movement (Very quick, jokingly) is in the style of a Rondo, whose tunes are chiefly playful or forceful. One graver theme is heard, in a minor key (the Soloist opening this theme and the Orchestra repeating it, 'mysteriously,' as the Composer directs).

The Third Movement, like the First, has a slow Introduction, that refers not only to themes that are to come, but to some we heard earlier; the First Main Tune of the First Movement, for instance, is recalled at the start (over the soft

Drum Roll), and there are other such reminiscences. The very quick Last Movement proper begins very softly with a waltz-like theme, the Piano soon taking it up vigorously. Two other Main Tunes worth noting are that which soon comes in, softly and lightly, on the Strings, rather low down, and a bold Third Tune which the Strings declaim (it starts by marching up in a minor arpeggio).

- ORCHESTRA**
Symphony, No. 98, in B Flat
CORA ASTLE
Nocturne in D Major, Op. 9, No. 3
Pastorale
Ellen Davies
ORCHESTRA
Suite, Arabian Scenes
S.B. from London

5.30-5.45 S.B. from London



Mr. Walter Glynn, tenor (left), sings in the Manchester Symphony Concert this afternoon (3.30-5.30), and Mr. Geoffrey Denton, baritone, in the Afternoon Concert that Bournemouth Station is relaying from the Royal Bath Hotel.

- 8.0 RE-OPENING SERVICE**
Relayed from the Parish Church, Yardley
Hymn, 'All People that on Earth Do Dwell' (A. and M., No. 168)
Shortened Evensong
Psalm No. 23
Lesson, II. Chronicles, vi., Verses 8-21 and 40-42
Hymn, 'Praise, My Soul, the King of Heaven' (A. and M., No. 298)
Hymn, 'Lift the Strain of High Thanksgiving' (A. and M., No. 307)
Address by Dr. Vicar, the Rev. Canon E. L. COCHRANE
Hymn, 'Saviour, Again to Thy Dear Name we Raise' (A. and M., No. 31)
YARDLEY Church is one of the ancient parish churches of which we English people are justly proud. The present fabric was built during the thirteenth, fourteenth and fifteenth centuries, on the site of an earlier building in the Forest of Arden. It is full of historic interest to all who love to linger round these ancient spots which have stood while the stream of history has flowed by. It was closed in November, 1925, on account of the ravages wrought by the death watch beetle in the roof timbers, but has since been entirely re-roofed.

8.55-10.35 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 326.1 M.

- 4.0 AN AFTERNOON CONCERT**
Relayed from the Royal Bath Hotel
THE ROYAL BATH HOTEL STRUNG ORCHESTRA, directed by CHILBERT STACEY
Overture, 'Clari Reclamo'
Suite, 'Henry VIII'
4.15 GEOFFREY DENTON (Baritone)
Prologue (I Pagliacci)
4.20 CONSTANCE PAULTON (Contralto)
Moonlight—Starlight
4.25 ORCHESTRA
Fantasia on Mendelssohn's Works
Romance, 'After a Dream'
S.B. from London

- 4.40** GEOFFREY DENTON
The Forge (Op. 10, No. 4)
Sérénade (Op. 14, No. 7)
4.45 CONSTANCE PAULTON
The Sparrow
Away on the Hill there Runs a Stream
On the Day I Get to Heaven
4.50 ORCHESTRA
Selection from 'Mignon'
5.5 GEOFFREY DENTON
Sea Shanties
Mr. A. W. Whitehead and S. Taylor Harris
Fire Down Below; Roll the Cotton Down;
A Long Time Ago

- 5.10** CONSTANCE PAULTON
Three Nocturnes
O Night, O Life; The Crescent Moon; Harbour Night Song

- 5.15** ORCHESTRA
Andante Cantabile (from Quartet) Tchaikovsky
Marching Song
IN 1871 Tchaikovsky was very short of money, and decided to try to raise some by giving a concert. He could not afford to engage an orchestra, so he got a String Quartet, and wrote, as a special attraction, the work from which this Movement here arranged for orchestra is taken. The second theme of the piece is a Russian folk-song.

GUSTAV HOLST (one of whose great-grandfathers, by the way, came to England from the Baltic, and whose family has ever since been as English as possible) started his professional life about thirty years ago as a Trombonist. He is one of the greatest living masters of orchestral writing, and is chiefly famous for his Operas and huge Choral and Orchestral works, several of which listeners will have heard. These are, however, many sides to his composition. The Marching Song shows that he can write good, simple, swinging tunes, as well as massive, large-scale works.

- 5.30-5.45** S.B. from London
- 5.0-11.35** S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

- 3.30-5.45** S.B. from London
- 6.30-8.0 RELIGIOUS SERVICE IN WELSH**
Relayed from Eglwys M.C., Penbrooke Terrace, Cardiff
Arweiniol (Maurice Baring)
Eynys 352 (938), Tŷn 'Cefnodd Llewelyn' A. P. Morgan
Darllen
Eynys 91 (126), Tŷn 'Nashville' O Gwynedd Struburg
Gwedd
Authem, 'Addolwch yr Aeglywyl'
Eynys 748 (938), Tŷn 'Port Penrhyn' J. H. Roberts
Ffugell, Gan y Parch J. R. Evans, B.A., B.D.
Cwsgl
Unawd, Gan Agnes Evans
Eynys 350 (903), Tŷn 'Elliot'
Y Ffendith

- 8.10 RELIGIOUS SERVICE**
FROM THE STUDIO
THE CHORUS OF ST. TILD'S CHURCH
Hymn, 'Jesus Shall Reign' (English Hymnal, No. 420)
A Reading from the Scriptures
Hymn, 'Once to Every Man and Nation' (English Hymnal, No. 563)
Anthem, 'O Taste and See'
Religious Address by the Rev. R. H. S. GOSWORTHY
Hymn, 'As Now the Sun's Declining Rays' (English Hymnal, No. 285)

PROGRAMMES FOR SUNDAY (December 12)

8.55 THE WEEK'S GOOD CAUSE: 'The Salvation Army Carol Christmas Pudding Scheme.' Appeal by Staff-Captain ROBERT HOGGARD

9.0 WEATHER FORECAST, NEWS; Local News

9.15 AN INSTRUMENTAL CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRAITHWAITE

Overture to 'Le Roi Ya Die' *Debussy*
Two Dances *Gounod*
Fornum Dance; Egyptian Dance

9.30 DAISY KENNEDY (Solo Violin) and Orchestra
Concerto in G Minor *Brahms*

THIS Violin Concerto is in three Movements. The First Movement (Moderately quick) is, in fact, called by its Composer 'Prelude.' Certainly it has the effect of a rhapsodical introduction, though it is a fairly extended and organic piece, with one definite, complete time. It is chiefly remarkable for its combination (especially in the solo part) of brilliance and emotional intensity, even depth.

The SECOND MOVEMENT opens with a full statement by the Soloist of a slow-paced, wordless song of some length. Most of the Movement is made out of this melody, much embellished being added to it by the Soloist.

The boldness and exuberant force of the FINALE (Quick and energetic) are self-evident.

9.55 ORCHESTRA

Nocturne, Op. 49, for String Orchestra *Debussy*
'Queen Mab' Scherzo (Horn solo and Jolly) *Bolton*

10.5 DAISY KENNEDY

Centre Dance *Bacharach, arr. Barnard*
Hungarian Dances *Brahms, arr. Joachim*
Rococo *Palmer*
Ballet *Debussy*

10.17 ORCHESTRA

Symphonic Poem, 'Preludes' *Debussy*
Is life anything but a series of Preludes to the song that Death begins?

That is the question asked by the poet Lamartine, in his *Les Preludes*. He pictures the bliss of love, and the tempests of life, that which human happiness.

The unhappy one takes refuge in quiet retirement, away from his fellow men, but when the trumpet calls him to action he finds himself into the fight, finding in battle the full realization of his powers.

Lamartine's poem flows in this poem appeared in *Life*, and in his symphonic poem which we are now going to hear, he very graphically depicts its scenes.

10.35-11.5 THE SILENT FELLOWSHIP
Relayed to Daventry

22Y MANCHESTER. 384.6 M.

3.30 SYMPHONY CONCERT

WALTER GLYNNE (Tutor)
GORDON BRYAN (Pianoforte)
THE AUGMENTED STATION ORCHESTRA, conducted by T. H. MORRISON

ORCHESTRA
Academic Festival Overture *Brahms*

It was a happy idea of Brahms, when the University of Breslau made him a Doctor of Philosophy, to write as a kind of graduation

exercise a rousing Overture built on the tunes of songs popular with the University students. One at least of the four he uses, the tune *Abendamus igitur*, is known far and wide.

The songs appear in this order:—
First, the hymn-like melody of *The Study House* (this comes in after two tunes of Brahms' own have been heard); next, the air of the song called *The Father of His Country*; then the *Freedom's Song*, blurted out on the baritone; and, lastly, *Gambamus igitur*.

WALTER GLYNNE

Recit. 'Deeper and Deeper Still' *Handel*
Air, 'Waltz Her Angels' *Handel*

GORDON BRYAN

Pianoforte Concerto in A Major, No. 23 (Rachmaninov 488) *Mozart*

WALTER GLYNNE

O Lovely Night *London Ronal*



THE MISSION BOAT.

The Rev. John Ashley's mission cutter, 'Erebus', in Pennarth Roads in 1843. This picture, which shows how the Missions to Seamen, the subject of to-day's appeal from London 8.55, carried on their work in the very early days, is from a sketch now at the headquarters of the Missions in London.

Ninotch *Robert Brower*

GORDON BRYAN
Mazurka in C Sharp Minor Op. 3, No. 6 *Scriabin*
Hymn to the Sun

Rimsky-Korsakov, arr. Gordon Bryan
Mamoreska *Bachantine*

ORCHESTRA

The 'Pathetic' Symphony *Tchaikovsky*

TCHAIKOVSKY'S Sixth Symphony, called by him 'The Pathetic,' has become the most popular of his larger orchestral works. It was its Composer's favourite, but he hardly anticipated for it the general approval it has received. Whilst still engaged in its composition (1863) he wrote to his nephew: 'To me it will seem quite natural, and not in the least astonishing, if this Symphony meets with abuse, or scant appreciation at first. I certainly regard it as quite the best and especially the "most sincere" of all my works. I love it as I have never loved one of my musical offspring before.'

5.30-5.45. S.B. from London

6.0 S.B. from London

9.0 WEATHER FORECAST, NEWS; Local News

9.15 CONCERT

THE MAJESTIC 'CELEBRITY' ORCHESTRA.
Musical Director, GERALD W. BRIGHT

Relayed from the Hotel Majestic, St. Anne's-on-the-Sea

March, 'War March of the Priests' (By Request)
Mendelssohn

Overture, 'Der Erlenhof' *Rubina*
DALL SMITH (Baritone)

Peace *Eric Fogg*
My Sweet Sweeting *Frederick Keel*
Love is a Babel *Perry*

ORCHESTRA

Grand Fantasy on 'La Favorite' *Bonifazi*

GERALD W. BRIGHT (Pianoforte)

Invitation à la Valse *Weber*

ORCHESTRA

Descriptive Piece, 'In a Monastery Garden' (By Request) *Kathey*

DALL SMITH

Why, Why Must I Bear this Pain? (Seventeenth Century) *Caccini, arr. Herbert Belford*

Now Phoebe Sinketh in the West

Arne, arr. Moffat

ORCHESTRA

Suite, 'Three Woodland Pictures' *Fritcher*

RICHARD WILLIAMSON
(Solo Violoncello)

Nocturne *Brahms*

ORCHESTRA

Andante Religioso *Thom*

10.30 EPILOGUE

6KH HULL. 288.5 M.

3.30-5.45 S.B. from London
8.0-10.35 (9.10 Local News)

2LS LEEDS-277.8 M. &
BRADFORD 234 M.

3.30-5.45 S.B. from London

8.0 S.B. from London

9.0 WEATHER FORECAST,
NEWS; Local News

9.15-10.30 app. GRAND
CONCERT IN AID OF
THE 'BOOTS FOR THE
BAIRNS' FUND

THE SCALE AUGMENTED SYMPHONY ORCHESTRA:
POWELL'S MARCH BANDS; MISS RUBY
WOODER; HERBERT LANGLEY; LLOYD HART-
LEY; HENRY STRAD; THE TWO JACS

6LV LIVERPOOL. 297 M.

3.30-5.45 S.B. from London (9.10 Local News)
8.0-10.35

5NG NOTTINGHAM. 275.2 M.

3.30-5.45 S.B. from London (9.10 Local News)
8.0-10.35

SPY PLYMOUTH. 400 M.

3.30-5.45 S.B. from London (9.10 Local News)
8.0-10.35

6FL SHEFFIELD. 272.7 M.

3.30-5.45 S.B. from London

(Continued on page 629.)

PROGRAMMES FOR MONDAY (December 13)

2LO LONDON. 361.4 M

10.20 **THE CHURCHILL** (Group)
with Choruses by J. R. C. H. H.
Piano Solo by Cecile E. Dixon, 'The
Waggy Wainwright' (Mabel Mark)
'The Rivals' (from 'More William'
by Richard Crofton)

3.0 **THE CHURCHILL** (Group)
with Choruses by J. R. C. H. H.
Piano Solo by Cecile E. Dixon, 'The
Waggy Wainwright' (Mabel Mark)
'The Rivals' (from 'More William'
by Richard Crofton)

4.0 **THE CHURCHILL** (Group)
with Choruses by J. R. C. H. H.
Piano Solo by Cecile E. Dixon, 'The
Waggy Wainwright' (Mabel Mark)
'The Rivals' (from 'More William'
by Richard Crofton)

4.15 **A. W. P. GAYFORD** 'Mixture of Modern'
Music

4.30 **R.A.C. DANCE BAND**, from
the 'Automobile'

5.15 **THE CHURCHILL** (Group)
with Choruses by J. R. C. H. H.
Piano Solo by Cecile E. Dixon, 'The
Waggy Wainwright' (Mabel Mark)
'The Rivals' (from 'More William'
by Richard Crofton)

6.0 **ALEX. FRYER'S ORCHESTRA**
by Burt Thorne

6.40 **BOYS' BRIGADE AND CHURCH**
by Burt Thorne

7.0 **THE SIGNAL, BIG BEN, WATKINS**
by Burt Thorne

7.30 **app. Musical Introduce**

7.40 **app. Topics Talk**

8.0 **FROM ARMS TO ARMISTICE**
S. B. from Cardiff

8.45 **'ROMANCE'**
S. B. from Birmingham
An Extract from Act I, relayed from
the Playhouse Theatre
Murder is Cavalier (Doris Keane)
The Boy, Thomas Armstrong
Coriolanus Van Tui
Van Tui's House on
Fifth Avenue, New York
A November evening

EDWARD SHELTON'S now famous
play was first produced in
America in 1913, and in England in
the Duke of York's Theatre, London
after a try-out at Eastbourne in
October 1915 when it ran for over a thousand
performances. On both these occasions, as again in
the American revival in 1921, Miss Doris Keane
played Margherita Cavallini, which is her favourite
and most successful part. Mr. Owen Nares, to-
night a Thomas Armstrong, also created this rôle
in the original production in England, and Mr. Cecil
Humphreys took up the part of Coriolanus Van
Tui in August 1916. The present production
has, therefore, all the appeal of the original,
in addition to the fact that the stars who appear
in it have added many firm friends to the list
of their admirers in the years between.

9.20 **CHRISTINE SILVER**, at Moments Grave and Gay,
9.30 **1.14 on International Affairs**

9.45 **1.14**
Interpreted by CLARE BRIDGES
French Suite, No. 4 in E Flat

PAT'S Keyboard Suites are strings of short
Movements in contrasted styles, most of
them derived from the rhythms of the dance.

That the French then favoured in their music.

up the whole thing

COULANTE. The smooth triplet theme in the

the movement grows

CAVOTTE. Neatly woven in merely two strands,
out of the little group of four notes with which it

MEASURE. Very brief. Merely sixteen bars
plus repeats

Air. The word Air, as understood to-day,
hardly applies, this is not a flowing line with



A SCENE FROM 'ROMANCE'

Miss Doris Keane and Mr. Owen Nares are here seen as they appear in the
famous play now running at the Playhouse Theatre, from which an excerpt
from Act I is to be relayed by London, Daventry, and other stations at 8.45.

accompaniment, but a two-voice contrapuntal
treatment of the simplest possible theme - an
octave of the major scale

GRACE. A gay treatment of a jaunty title

10.0 **TIME SIGNAL** (GILLIOTT) (AFTER
LAST. SECOND GENERAL NEWS BULLETIN; Local
Announcements)

10.15-11.0 **CHAMBER MUSIC**

FOR INTIMATE TRIO: SUZANNE DE LIVET (Solo)
and Piano (Solo)

CECILE SUZANNE (V.)
Trio No. 5 in D Major Op. 70 (Interludium)
A. C. V. (V.) Larga Andante

Songs with String Accompaniment, arranged by
C. Bevilacqua

Three French Songs of the 13th Century:
Voulez-vous en amour
L'Amour Maudit, 1557-16
D'un collant ne puis-je pas
Selle qui dans ma vie (An Ancient Pavane)

Le Beau Seigneur (Tambourin to Rondo),
S. B. from Birmingham

Trio (The Dumbly), Op. 30.,
S. B. from Birmingham

Le Beau Seigneur (Tambourin to Rondo),
S. B. from Birmingham

5XX DAVENTRY. 1,600 M.

10.30 **THE DAVENTRY QUARTET**
GLADYS WATKINS (Soprano)
MURRAY DROWN (Tenor)
DAISY SCOTT (Flute)

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

8.45 **S. B. from London**
10.10 **Shipping Forecast**
10.15 **S. B. from London**
11.0-12.0 **DANCE**
Royal Opera House, Covent Garden

10.20 **S. B. from London**
3.0 **S. B. from London**
5.0 **WELSH PROGRAMME**
S. B. from Birmingham

(December 13)


$$\begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix} \quad \text{and} \quad \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}$$

teila, the extremely lively Italian dance that in

PROGRAMMES FOR MONDAY (December 13)

6KH HULL 288.5 M.
11.30-12.30 Light Music
3.30 Light Music
4.0 Afternoon Topics: M. K. Y. (cont.)
'The Points in a Nurse's Life'
4.15 Roul's Quartet, relayed from the New Restaurant, King Edward Street
5.15 The Children's Hour
6.0 Light Music
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

6KH HULL 288.5 M.

11.30-12.30 Light Music
3.30 Light Music
4.0 Afternoon Topics: M. K. Y. (cont.)
'The Points in a Nurse's Life'
4.15 Roul's Quartet, relayed from the New Restaurant, King Edward Street
5.15 The Children's Hour
6.0 Light Music
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD 277.8 M. & 254.2 M.

4.0 The Scala String Quartet, relayed from the Scala Theatre, Leeds
5.0 Afternoon Topics: M. K. Y. (cont.)
'Shorter Poems of To-Day'
5.15 The Children's Hour
6.0 Light Music
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL 297 M.

11.30-12.30 Gramophone Records (Vocal and Instrumental)
4.0 Patkov and his Orchestra from the Victoria Cinema
5.0 Mr. James Hardgrave: Theatrical Records
5.15 The Children's Hour
6.0 Montague's Symphonies, relayed from the Edinburgh Cafe Balcony
6.30 S.B. from London
7.0 S.B. from London
7.40 Mr. Ernest Edwards ('Bee'): Weekly Sports Talk
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM 275.2 M

3.20 Broadcast to Schools: Mr. E. L. Ford, 'The Story of Our Town'
3.45 The M. & C. O. Orchestra (cont.)
4.45 Music and Afternoon Topics (cont.)
5.15 The Children's Hour
5.15 Mabel Hutchinson (Pianoforte)

6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH 400 M.

11.0-12.0 G. G. East and his Quartet relayed from Poplar's Road
3.30 Orchestra relayed from Poplar's Road
4.0 Afternoon Topics
4.15 The Time M. & C. The Royal Hotel, Plymouth
5.15 The Children's Hour
6.0 Mena Holden (Contralto)
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD 272.7 M.

11.30-12.30 Gramophone Records (Vocal and Instrumental)
3.25 Broadcast to Schools: 'Health Talk (1) by Dr. Wayne, Medical Officer of Health for the City of Sheffield'
4.0 Afternoon Topics
4.15 Orchestra relayed from the Grand Hotel
5.15 The Children's Hour
6.0 Musical Interlude
6.10 Edwin Lewis: Original Dramatic Recital: 'The Tent of Shiloh'
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

5ST STOKE 288.5 M.

4.0 The Castle Theatre Orchestra
5.0 Afternoon Topics: Mr. W. L. Stille
5.15 The Children's Hour
6.0 Light Music
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA 288.5 M.

4.0 The Castle Cinema Orchestra: 'The Music', relayed from the Castle Cinema
5.0 Mr. J. C. Griffith-Jones: 'Over a Cup of Tea'
5.15 The Children's Hour
6.0 'Stray Bits From The Studio': A Birthday Review by the Station Staff
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 312.5 M.

11.0-12.0 G. G. East and his Quartet relayed from Poplar's Road
3.30 Orchestra relayed from Poplar's Road
4.0 Afternoon Topics
4.15 The Time M. & C. The Royal Hotel, Plymouth
5.15 The Children's Hour
6.0 Mena Holden (Contralto)
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

5NC GLASGOW 405.4 M

4.0 The Scala String Quartet, relayed from the Scala Theatre, Leeds
5.0 Afternoon Topics: M. K. Y. (cont.)
'Shorter Poems of To-Day'
5.15 The Children's Hour
6.0 Light Music
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

2BD ABERDEEN 500 M

11.0-12.0 G. G. East and his Quartet relayed from Poplar's Road
3.30 Orchestra relayed from Poplar's Road
4.0 Afternoon Topics
4.15 The Time M. & C. The Royal Hotel, Plymouth
5.15 The Children's Hour
6.0 Mena Holden (Contralto)
6.30 S.B. from London
8.0 S.B. from Cardiff
8.45-11.0 S.B. from London (10.10 Local News)

2BE BELFAST 306.1 M

3.45 The M. & C. O. Orchestra (cont.)
4.45 Music and Afternoon Topics (cont.)
5.15 The Children's Hour
5.15 Mabel Hutchinson (Pianoforte)

PROGRAMMES FOR TUESDAY (December 14)

2LO LONDON. 351.4 M.

- 1.4-2.8 Lunch-Time Music from the Holborn
3.0 BROADCAST TO SCHOOLS Sir H. WALFORD
4.0 TIME SIGNAL, GREENWICH
4.15 WILLIAM HODGSON & MARBLE ARCH PAVILION
5.15 THE LONDON RADIO DANCE BAND: The 'Wicked
6.0 DANCE MUSIC: THE LONDON RADIO DANCE
7.0 TIME SIGNAL, BID BEN: WEATHER FORECAST,
Mr W F BLETCHER, Spanish Task, S.B. from
7.30 app. Musical Interlude
7.45 app. Mr SIDNEY DARK: 'Fasting and

BEFORE entering upon his present appointment as Editor of the Church Times (which he has now held for two years), Mr Sidney Dark had a most varied and interesting career. His father was the proprietor of Lord's cricket ground and he himself found his way into journalism by way of the Royal Academy of Music and the stage. Later he worked on the staff of the Daily Mail, and was then for many years a special correspondent to the Daily Express, and from 1910 to 1924 he was joint author of John & London's Weekly. The many experiences of his well-filled life were gathered together in his book of reminiscences, 'About Other People,' which appeared last year.

8.0 'PADDY THE NEXT BEST THING'
A Play Written by
GAYNE MACKAY and R. BENTON
From the Novel of the Same Name by
with BLAKE O'FARRELL as PADDY

Characters
General Adair (of the Glen House)
Dr. Davy Adair (his Brother)
Miss O'Hara (his Daughters)
Miss O'Hara (Friends of the Adairs)
Miss Mary O'Hara
Jack O'Hara (his Son)
Lawrence Blake (his Son-in-law)
Gwendoline Carew (his Cousin)
Lord St. John
Mrs. Potter

Act I.—The Glen House, Ireland—Morning
Act II.—The same—Evening
Act III.—Dr. Davy's Dispensary, London
Act IV.—Scene 1: A First-Class Carriage on the L. & N.W.R.

Presented by R. E. JEFFREY
PADDY The Next Best Thing was first produced in England in 1920. Opening at Manchester, it reached the Savoy Theatre, London, in April of that year, and the production was so successful that the run lasted for over 500 performances. The piece was revived at the Savoy in 1925 and has been a constant success on tour. Miss Mary O'Farrell, who is playing the

role of the night, is well used to the part, which she has taken many times in the provinces. She is also well known for her success in a not totally dissimilar part—that of Peg in 'Peg o' My Heart'.

- 9.30 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'
10.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15 THE LONDON RADIO DANCE BAND: 'The Wicked'
10.30 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'
10.45 THE LONDON RADIO DANCE BAND: 'The Wicked'
10.55 THE LONDON RADIO DANCE BAND: 'The Wicked'
11.00 THE LONDON RADIO DANCE BAND: 'The Wicked'
11.15 THE LONDON RADIO DANCE BAND: 'The Wicked'
11.30 THE LONDON RADIO DANCE BAND: 'The Wicked'
11.45 THE LONDON RADIO DANCE BAND: 'The Wicked'
12.00 THE LONDON RADIO DANCE BAND: 'The Wicked'

- 5XX DAVENTRY. 1,600 M.
10.30-11.00 THE DAVENTRY QUARTET and ELAIN
11.0-11.30 THE DAVENTRY QUARTET and ELAIN
11.30-12.0 DANCE MUSIC: KETTER'S FIVE,
12.0-12.30 DANCE MUSIC: KETTER'S FIVE,
12.30-1.0 DANCE MUSIC: KETTER'S FIVE,
1.0-1.30 DANCE MUSIC: KETTER'S FIVE,
1.30-2.0 DANCE MUSIC: KETTER'S FIVE,
2.0-2.30 DANCE MUSIC: KETTER'S FIVE,
2.30-3.0 DANCE MUSIC: KETTER'S FIVE,
3.0-3.30 DANCE MUSIC: KETTER'S FIVE,
3.30-4.0 DANCE MUSIC: KETTER'S FIVE,



SCENES FROM THE LIFE OF BACH—II EARLY MANHOOD.

Always anxious to learn from others, Bach as a boy used to travel long distances to hear the famous players of the day. Often he trudged, hungry and footsore, to Hamburg, about thirty miles away, to study the performances of the great Dutch Organist, Reinken. Twenty years later he again met Reinken, and this time the younger man was the performer and the older the admiring listener. Reinken's influence may be seen in some of the pieces Mr. Cloud Biggs is playing during this week—and particularly in those of a brilliant toccata-like character.

5IT BIRMINGHAM. 491.8 M.

- 3.45 BROADCAST TO SCHOOLS
4.15 LORDE PICTURE HOUSE ORCHESTRA
4.45 Mr. THOMAS C. LAWTON, 'Carnegie and a
5.15 THE CHILDREN'S HOUR
5.45 HAROLD TURLEY'S ORCHESTRA, relayed from
6.0 WEATHER FORECAST, NEWS
6.30 app. S.B. from London
7.00 app. Capt. W. R. H. BROWNE,
7.30-8.0 S.B. from London (10.10 Local News)

6BM BOURNEMOUTH. 323.1 M.

- 11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30-12.0 A.M. Idyll Recital
12.0-12.30 A.M. Idyll Recital
12.30-1.0 A.M. Idyll Recital
1.0-1.30 A.M. Idyll Recital
1.30-2.0 A.M. Idyll Recital
2.0-2.30 A.M. Idyll Recital
2.30-3.0 A.M. Idyll Recital
3.0-3.30 A.M. Idyll Recital
3.30-4.0 A.M. Idyll Recital
4.0-4.30 A.M. Idyll Recital
4.30-5.0 A.M. Idyll Recital
5.0-5.30 A.M. Idyll Recital
5.30-6.0 A.M. Idyll Recital
6.0-6.30 A.M. Idyll Recital
6.30-7.0 A.M. Idyll Recital
7.0-7.30 A.M. Idyll Recital
7.30-8.0 A.M. Idyll Recital
8.0-8.30 A.M. Idyll Recital
8.30-9.0 A.M. Idyll Recital
9.0-9.30 A.M. Idyll Recital
9.30-10.0 A.M. Idyll Recital
10.0-10.30 A.M. Idyll Recital
10.30-11.0 A.M. Idyll Recital
11.0-11.30 A.M. Idyll Recital
11.30

PROGRAMMES FOR TUESDAY (December 14)

Valde... W...
Selection...
Hansford...
Valde...
Suite, 'Yankmann'

7.5 WEATHER FORECAST, NEWS
Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

7.30 app. S.B. from London

7.40 app. Mrs. E. GLEN NARR, 'The Harrow Toward' (6) The Passing of the...

8.0 12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

3.0 BROADCAST TO SCHOOLS. London Programme relayed from Deventry

3.30 THE STAFF IN THE FRANK THOMAS (Violin) FRANK THOMAS (Piano) VERA THOMAS (Piano)

Airs from the Opera, 'Mignon'... 'Thomson'... 'Reginald Redman'

4.15 TEA TIME MUSIC from the Carlton Restaurant

4.45 Mr JERKIN JAMES, Secretary to the Council of the University of Wales (app.)

5.0 TEA TIME MUSIC from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 Mr CYRIL NEAL, 'Yarns of the Tudor Sea Dogs—What the Tudor Sea Dogs mean to you and me'

6.15 S.B. from London

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

7.30 app. S.B. from London

7.40 app. S.B. from London

8.0 12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 384.6 M.

1.15-2.0 Tuesday Midday Society's concert from the Bouldsworth Hall. Hilda Grundy (Contralto), Katie Goldsmith (Solo Violin)

2.25 BROADCAST TO SCHOOLS. Mr LAWRENCE HAWARD, Landscape Painting. 'Impressionists and Post-Impressionists'

(The following postcard illustrations may be obtained from the National Gallery, London: Verelst's 'Bout of San Romano'; Turner's 'Rain, Steam and Speed'; and the following from the Tate Gallery: Monet's 'Verdure', 'Sondance and Snow'; Van Gogh's 'Street and Trees')

3.45 TEA TIME MUSIC
J MEADOWS (Auto Piano Repital)

4.0 GRAHAM JONES (Baritone)

Three Sailor Songs R Coningsby Clarke
'Groggins', 'A Sailor's Prayer', 'The Emigrant'
Three Songs from 'A Shropshire Lad' Arthur Somervell
Love's Last of Three: 'When I was One and Twenty' In Sametime on Brown

4.15 MUSIC by THE STATION QUARTET

March, 'Bene of the Brave' Rutgoun
Waltz, 'The Greenhills' I about 1
Selection from 'The Lark in the Gable' Curdlee
Selection from 'The Torchbearer' Cyril and Monahan
March, 'The Spirit of Pagentry'... Fletcher

5.0 AFTERNOON TOPICS Mrs FRANCES TRACY, 'The... Decorations'

5.15 THE CHILDREN'S HOUR: Look Eric at the 'Lullabies' and Other Good Things (The Noddy and Trio), 'The Wonderful Potions a Fairy Story, written by Alan Griffith, told by Auntie Hylda; A Lullaby (Auntie Betty); 'The Red Hen,' a Story (Auntie Jean); 'The...'

6.0 THE MAJESTIC 'CITYLIGHTS'...
...the Hotel Majestic, St...
...Musical Director, GERALD W...

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk

7.30 app. S.B. from London

7.40 Dr J C WITHERS...
...made by... to the...
...ation Hour

8.0 12.0 S.B. from London (10.10 Local News)

6KH HULL. 288.5 M.

4.0 AFTERNOON TOPICS Mrs SCOTT MONAGHEY

(2) 'Ballads'

4.15 FIELD'S QUARTET relayed from the...
Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR: Rad...
...petition... by Uncle Ern

6.0 Light Music

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

7.30 app. S.B. from London

7.40 The Rev. W BRANCOFF, (6) 'Tithes by a...'

8.0 12.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

4.0 S.H. FIELD & CO. ORCHESTRA, relayed from...
...S.H. Field & Co., Leeds

5.0 AFTERNOON TOPICS

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TALK

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

7.30 app. S.B. from London

7.40 Mr W H HYDE, Russia—(2) Modern Russian Authors

8.0 12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 297 M.

4.0 Talk for Women by M. BILL LEVY

4.15 FRANCES RICHESON (Contralto)

4.30 THE STATION PIANOFORTE QUARTET

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

S.B. from Manchester

7.0 WEATHER FORECAST, NEWS

Mr G S VINTON, Professor in Modern History at the Liverpool University, 'Horace Walpole, Interpreter of the Eighteenth Century'

7.30 app. 12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert relayed from Deventry

3.45 LYON'S CAFE ORCHESTRA (cond...)

4.45 MUSIC AND AFTERNOON TOPICS: By...
LEONARD ROBERTSON, Mrs WEBSTER, 'Ladies of Other Days'

5.15 THE CHILDREN'S HOUR

6.15 MABEL HOPKINSON (Pianoforte)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

7.30 app. S.B. from London

7.40 app. 'WYVIAN', 'Zimbabwe Again' (4)

8.0 12.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 400 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant

3.30 ORCHESTRA, relayed from Popham's Restaurant

4.0 Afternoon Topics

4.15 TEA-TIME MUSIC: THE ROYAL HOTEL TRIO, directed by ALBERT FELLBRUCK

5.15 THE CHILDREN'S HOUR

6.0 For Seaside

6.15 Light Music

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

7.30 app. S.B. from London

7.40 app. Mr H. C. L. JONES, 'Animal Habits and Personal'

8.0 12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

2.15 BROADCAST TO SCHOOLS. Concert for School Children, relayed from the Victoria Hall. (By arrangement with the Sheffield Education Committee)

4.0 AFTERNOON TOPICS: Mrs. W H. ROBINSON, 'The Woman Citizen'

4.15 London Programme, relayed from Deventry

5.15 THE CHILDREN'S HOUR: Ebert takes his family to the Zoo

6.0 Musical Interlude

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS

Mr W F BLETCHER, Spanish Talk, S.B. from Manchester

PROGRAMMES FOR TUESDAY (December 14)

7.30 a.m. S.B. from London

7.40 a.m. The Rev Canon W. O. St. Beuchief
Address: B) The Abbey Youth and Com

8.0 12.0 S.B. from London (10.10 Local News)

6.5T **STOKE** 288.5 M.

12.0-1.0 THE STATION QUARTET

1.0-2.0 THE ZOOLOGICAL GARDENS ZOO
1.0-2.0 THE ZOOLOGICAL GARDENS ZOO

4.0-5.0 ARABIAN DANCE ORCHESTRA, directed by
W. F. BLETCHER

5.0-6.0 AFTERNOON TOPICS: MILNEB DUBS, 'The
How We Get Our Work

5.15 THE CHILDREN'S HOUR

6.0 P.E.T. CONCERT PARTY

6.30 S.B. from London

7.0-8.0 WEATHER FORECAST, NEWS
Mr W. F. BLETCHER: Spanish Talk. S.B. from

7.30 a.m. S.B. from London

7.40 a.m. Mr A. J. DALL, Pottery Science—(The
Pottery Colours)

8.0 12.0 S.B. from London (10.10 Local News)

5.5X **SWANSEA** 288.5 M.

11.30 12.30 Gramophone Records

12.0 Broadcast to Schools: London Programme
repeated from Day 1

4.0 THE CASTLE CHURCH ORCHESTRA AND ORGAN
Music relayed from the Castle Church

4.10 THE STATION TRIO: T. D. JONES (Piano),
M. ROAN, LYONS (Violin), GUTHRIE (Violoncello)

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL

Relayed from St. Mary's Parish Church
Organist: A. CYRIL BAYSHAM
Mr. Williams (1800-1847)

Four movements (1st Movement)
Confidant (Songs Without Words)
Consolation (Songs Without Words)
A Midwinter Night's Dream
A Midwinter Night's Dream
A Midwinter Night's Dream

6.30 S.B. from London

7.0-8.0 WEATHER FORECAST, NEWS

Mr W. F. BLETCHER: Spanish Talk. S.B. from
Manchester

7.30 S.B. from London

7.40 a.m. 'The Romance of South Wales Indus-
tries'

8.0 12.0 S.B. from London (10.10 Local News)

The Reproduction of these
Copyright Programmes is
strictly reserved.

Northern Programmes.

5NO NEWCASTLE 312.5 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

5SC GLASGOW 405.4 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

2BD ABERDEEN 500 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

2BE BELFAST 306.1 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

TO AUTHORS AND COMPOSERS

The Productions Director of the B.B.C.
is glad to consider one-act plays for radio
production, particularly those that have been
specially written for the purpose. They
should be written to play for from 15
to 30 minutes, and must be typewritten.

The B.B.C. can accept no responsibility
for the safe custody or return of MSS. sent
to its offices for consideration with a view
to broadcasting. If, however, stamped
addressed envelopes or wrappers are sent,
every effort will be made to return MSS.
that are unsuitable.

Programmes for Sunday.

(Continued from page 622)

8.15 10.15 12.15 S.B. from London

Relayed from Nether (10.15)

Address by the Rev A. J. DALL
W. F. BLETCHER

8.55 10.35 S.B. from London (9.10 Local News)

6.5T **STOKE** 288.5 M.

3.30 5.45 S.B. from London (9.10 Local News)
8.0 10.35 S.B. from London (9.10 Local News)

5.5X **SWANSEA** 288.5 M

3.30 5.45 S.B. from London

6.0 RELIGIOUS SERVICE

Relayed from St. Mary's Parish Church
Address by the Rev Canon W. O. St. Beuchief

8.55 S.B. from London

9.0 WEATHER FORECAST, NEWS, Local News

9.15 11.5 S.B. from London

Northern Programmes.

5NO NEWCASTLE 312.5 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

5SC GLASGOW 405.4 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

2BD ABERDEEN 500 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

2BE BELFAST 306.1 M

11.30-12.30 S.B. from London
12.30-1.0 S.B. from London
1.0-2.0 S.B. from London
2.0-3.0 S.B. from London
3.0-4.0 S.B. from London
4.0-5.0 S.B. from London
5.0-6.0 S.B. from London
6.0-7.0 S.B. from London
7.0-8.0 S.B. from London
8.0-9.0 S.B. from London
9.0-10.0 S.B. from London
10.0-11.0 S.B. from London
11.0-12.0 S.B. from London

The Planes in use in the various
stations of the British Broadcasting
Company are by CHAPPELL
and WEBER.

Why Every Reader of "The Radio Times"

should also be a regular reader of

The Wireless and Radio Review World

The Leading Wireless Paper

THIS IS THE PRIME REASON

It will ensure your getting
Better Results and More
Enjoyment from your set—
whatever kind it may be.

HERE ARE SOME OTHER REASONS

"THE WIRELESS WORLD" is a weekly paper of interest to all who are interested in wireless. Its news service is technical, and its editorial is of the most up-to-date of their kind in existence.

THE CONSTRUCTIONAL SETS designed by "The Wireless World" enjoy world-wide reputation for simplicity, ease of construction and efficient and economical operation. While embodying the latest ideas, each set is thoroughly tested and proved to give satisfactory results before being published.

"THE WIRELESS WORLD" INFORMATION DEPARTMENT is a FREE service to readers. It is equipped to assist all grades of amateurs, and deals with a vast number of enquiries covering every conceivable wireless question.

A letter to the Editor of "The Wireless World" will bring you expert advice and assistance whenever you are in doubt or difficulty.

SPECIAL OFFER of FREE COPIES

The Proprietors of "The Wireless World" are desirous that every listener, constructor and experimenter shall have an opportunity of judging the merits of the paper for themselves, and will have pleasure in sending a FREE copy to any reader of "The Radio Times" who fills in and returns this coupon tucked-in envelope, *id. stamp*.

COUPON FOR FREE COPY

To SLIFFE & SONS LTD.,
Proprietors of "The Wireless World,"
Dorset House, Tudor St., London, E.C.4

Please send me a free specimen copy of "The Wireless World."

Name

Address

SOME VALVES ARE VALVES

IT was surprising when the first 'Cosmos' SHORTPATH Valves were put on the market, only some two years ago, the number of letters received from purchasers to whom the S.P. Valves came as a revelation. They could not understand it.

Now, of course, the Valve is well known and in the greatest demand, not brought about by immense sums spent in advertising—relatively speaking, very little money is spent in this direction; the supreme position the 'Cosmos' S.P. Valve has attained is largely due to the generous personal recommendation of the enthusiastic constructor, who, on to a good thing himself, must let his friends in to it too.

And how were such revolutionary results obtained? Not by mysterious filaments, though S.P. filaments are of the very best evacuated type, not by extraordinary manufacturing skill or marvellous superlatives or, though the Metropolitan-Vickers Electrical Co. are recognized throughout the world as setting a very high standard in such matters. No, the secret lies in the discovery of an entirely novel and scientific method of construction, marking the greatest advance in Valve construction since their conception.

SHORTPATH is not merely a name, it means something—namely, that this method of construction provides the shortest possible path for the electron to travel, and it is this that enables such remarkable results to be obtained.

It is a significant fact that at the Manchester Wireless Exhibition, in the £500 Wireless Research Competition, all prize winners in the First Receiving Set class used 'Cosmos' SHORTPATH Valves.

1st prize winner used	4 'Cosmos' S.P. valves
2nd	" " 3 " "
3rd	" " 2 " "
4th	" " 1 " valve

'Cosmos' SHORTPATH Valves are and always have been tested dynamically.

Cosmos

VALVES

ADVT. OF METRO-VICK. SUPPLIES LTD. LONDON

PROGRAMMES FOR WEDNESDAY (December 15)

2LO LONDON. 351.4 M.

1.30 SCHUMANN RECITAL.

DAMIAN JAY, GERTHIE DE COMPTON, MAUDE ALLEN, ELISA MARTIN, ANTHEA SKEED

Op. 44
Allegro Bravante, Un Poco Largamente,
No. 298 (A. and M.)

No. 298 (A. and M.)
to in F Major for Violin
Vivace Adagio, and Allegro Assai

10 BROADCAST TO SCHOOLS - Mr GERALD GOULD Miss MARY SOMKIVILLE, 'Reading and Writing'

4.0 LIME SIGNAL, GREENWICH AFTERNOON TALKS - A BONNET LABEL, 'More England'

4.15 ORGANS RECITAL by REGINALD FOOTE, to the Organ of St. Dunstons Church, London

5.15
6.0
6.50
7.0

6.0
6.50
7.0

6.50
7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0

7.0



Dr. ADRIAN BOULT

conducts the orchestra in the B.N.O.C.'s production of 'Parsifal' Act 1, Scene 2 of which is being relayed from the Prince of Wales Theatre, Birmingham by London, Coventry and other Stations (8.22)

8.22

'PARSIFAL'

Relayed from the Prince of Wales Theatre, Birmingham

WALTER HYDE, KENNETH ALLEN, HENRY LEE, THE ORCHESTRA conducted by Dr. ADRIAN BOULT

Wagner's last work. In it he again treats of the legendary relic of the Eucharist, the Holy Grail, which the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

In 'Parsifal', Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

Amfortas, the guardian of the Holy Grail, has sinned, and sustained a wound from the Sacred Spear which will not heal. The King of the Holy Land, who the King of the Holy Land was received at the Crucifixion, which he had brought into the world as a gift to the King.

9.4

Reading by FRISON YOUNG

Juggling Jerry, Super Flower, Rat, etc.

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0

10.0



Mr. HERBERT LANGLEY

sings the part of the serene knight in the B.N.O.C.'s production of 'Parsifal.'



Miss GLADYS ANCNUM,

who sings the part of Kundry, a temptress in the B.N.O.C.'s production of 'Parsifal.'



Mr. WALTER HYDE

sings the part of Parsifal, the Pure Fool, in the B.N.O.C.'s production of Wagner's great opera

PROGRAMMES FOR WEDNESDAY (December 15)

6.18 VIOLIN ELIO RECITAL

By EDITH LAKE

Elio's F.....

9.30 Prof. GEORGE CHUBBON, 'Come Hither to Books' - 'Shandy'

ALFRED STURGEON, the very successful eighteenth century clergyman who wrote 'Tristram Shandy' and 'The Sentimental Journey,' is one of those authors whom those who like them love, and those who dislike them particularly hate. Amongst the Sturgesons, 'Tristram Shandy,' which was published in 1749, is more than merely a very good book; it is a companion, a guide, philosopher and friend, an obsession, or a cult.

9.45 BACH

Interpreted by CLAUDE BUCHER

Fantasia in C Major - The Italian Concerto

THE *Fantasia* is influenced by the bold harpsichord style of Bach's contemporary Domenico Scarlatti, a player-composer who used a good deal of hand crossing to obtain his effects. Bach began a *Fugue* to follow the *Fantasia* - it never completed it.

THE *Concerto* is an attempt to apply to an instrument the principles of intonation and of contrast that were observed in writing music for an instrument (or group of instruments) used with some form of Orchestra. It is a Concerto but a one-man Concerto, the only piece so named that Bach ever wrote for one performer.

The instrument in which it was intended the double-keyboard Harpsichord, in which the two parts of the music were played on two manuals of different pitch, and sometimes one direction in relation to the right hand part and the other to the left, so presenting an effect which would have been impossible on a single-keyboard Harpsichord and the possibility of working upon the Harpsichord's successor, the Piano-forte, gives part of the reason for its popularity.

The title refers to the fact that the *Concerto* is a kind of movement usually three—two quick ones, with a slow one in the middle.

There are three movements in this Concerto. First Movement, *Quick*. The theme with which this begins is not quite new at all. Bach took from a composer named Muffat. The Movement is a charmingly simple one. It will easily be realized in what way the player's performance on a one-keyboard instrument in this manner of performance on a double-keyboard instrument, which, in its turn, is a kind of an orchestra divided into a small group of instruments, contrasted with a larger group.

Second Movement, *Andante*. This is a kind of a movement in a fine example of Bach's power of developing and bringing together a freely chosen theme.

It is a kind of a *Variation* piece, with keyboard accompaniment, in which the original melody is given to one keyboard and the accompaniment to another.

Third Movement, *Rapid*. A very happy and lively movement, in which the player is again upon his Bachian as it is in its interweaving of parts, nevertheless, in its clear use of extended tones, and in its plain straightforwardness, looks forward a little towards the coming style of the Haydn Sonata.

10.0 TIME SIGNALS AND WEATHER FORECAST

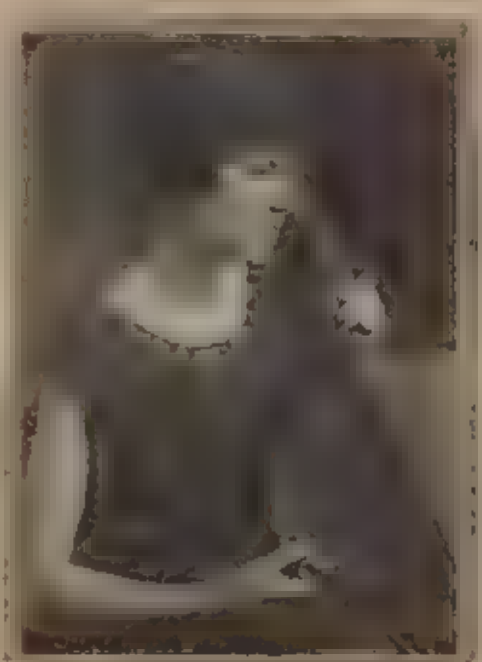
Waltz, 'The Blue Danube'
Telly Ho!
Down Among the Dead Men

5XX DAVENTRY. 1,600 M.
10.30 a.m. TIME SIGNALS, WEATHER FORECAST
11.0-11.10 a.m. THE CASANO OCTET
Waltz, 'The Blue Danube'
Telly Ho!
Down Among the Dead Men

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNALS, WEATHER FORECAST

11.0-11.10 a.m. THE CASANO OCTET
Waltz, 'The Blue Danube'
Telly Ho!
Down Among the Dead Men



Miss EDITH LAKE

with her 'cello. She is to give a recital in the London programme to-night at 9.18.

10.20 S.B. from London

10.30 S.B. from London

8.22 LIVES AND LIVES. A selection of songs from the Prince of Wales Theatre, Birmingham, for further particulars see London programme.

9.8 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC. Jean Lemaire's Grand Old Dance Band from Grosvenor.

5IT BIRMINGHAM. 491.8 M.

3.45 THE STATION FLAMINGO QUINTETT. Lovers, Frank Cantrell.

4.45 THE STATION FLAMINGO QUINTETT. 'Nonsense,' Edith Parnock (Soprano).

5.15 THE CHILDREN'S HOUR

6.0 LOVELL PATTEN HOUSE ORCHESTRA, conducted by PAUL RIMMER.

6.50 S.B. from London

7.0 WEATHER FORECAST NEWS. Lieut. Col. W. P. DRYDEN, S.F., in charge.

7.30 FIRST PERFORMANCES

Nigel DALLAWAY (Pianoforte)
THE STATION ORCHESTRA

Overture, 'Heroique,' Op. 36 conducted by the Composer.

THIS work, written during the month of October, 1926, is dedicated to the Birmingham Station Music Director, Joseph Lewis. Two Symphonic Poems (conducted by E. L. (composer)
'The Great Resurrection'
Intermezzo 'Romantic,' Op. 13 ... Wagner.

Nigel DALLAWAY and ORCHESTRA

Vienne Concerto for Solo Pianoforte and Orchestra
Written for, and dedicated to, Nigel DALLAWAY
Conducted by the Composer

8.20 FAVOURITES

Overture, 'Ruslan and Ludmila'
JOSEPH FARRINGTON (Bass) and ORCHESTRA
Act, 'Largo al Fiesolano' (The Barber of Seville)
Recitative, Cavatina and Cabaletta—'Che Mi Veggio' (Ernest) Verdi.

Suite, 'Three Bavarian Dances' Elgar
Nigel DALLAWAY
Hark, Hark, the Lark Schubert Lark
Jenny's Musical Schubert
Lullaby (Sparks), Op. 36, No. 6, M.

THE STATION FLAMINGO QUINTETT
Vae (Speech)
Creation
Vivienne (The Waver) } (From 'The') Hol
India (The God of Storms) } Rex Vega
The Station Flamingo Quintet
Selection, Beethoven, W. A. M.

9.30 S.B. from London

10.0 WEATHER FORECAST NEWS. Local News

10.15-11.0 IN LKHTER VEIN

Selection, 'The Cuckoo'
TRACE IVEL and VIVIAN W.
As Long As I Have You
An Old Time Song
Sweet Child
Cuckoo Dream

THE STATION FLAMINGO QUINTETT
Vae, 'The Marriage Market' Jodel

TRACE IVEL and VIVIAN W.
Kentucky's Way of Saying 'Good Morning'

1. Don't Know How I'm Going to Wait Till Sunday
Talking to the Moon
When the Red, Red Robin
The Station Flamingo Quintet
Dance of Fire and Ice Lark

6BM BOURNEMOUTH. 326.1 M

3.45 Mrs. F. R. Miles 'The Rhythm of Work'

4.0 TEA TIME MUSIC from the Grand Super Hotel, Westbourne, directed by LEADGATE

5.15 THE CHILDREN'S HOUR

6.0 DANCE MUSIC. THE WINDLESS ORCHESTRA, conducted by Capt. W. A. FARRINGTON.

PROGRAMMES FOR WEDNESDAY (December 15)

6.50 ...
7.0 ...
7.25 *S.R. from London*
8.22 ...
9.6 ...
10.0 ...
10.15 11.0 ...
11.0 ...

6WA CARDIFF. 353 M.

3.15 BROADCAST TO SCHOOLS: Miss ELIA EVANS. "Regions of the World" (7) The Lands of Vanished Oak and Beach.
3.40 THE STRATTON TRIO
5.45 Miss DOROTHY MORTON: "Marketing as an Art"
6.0 ...
6.15 ...
7.0 ...
7.25 ...
8.22 "PARSIFAL" Act II Scene 2. Rehearsal from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme.)
9.6 ...
9.30 ...
10.0 ...
10.15 ...
10.30 11.0 ...

2ZY MANCHESTER. 384.6 M.

3.25 BROADCAST TO SCHOOLS: The Story of the ...
3.45 ...
4.45 M. RUBY NALL (Solo Pianoforte)
5.0 ...
5.15 THE CHILDREN'S HOUR, songs for the Toys
6.15 ...

6.0 ...
6.50 ...
7.0 ...
7.25 ...
8.22 ...
9.6 ...
10.0 ...
10.15 ...
10.30 ...



Miss Alice Moore of a Manchester ...
The Master ...

By HAROLD SIMMON and MORRIS HARTY ...
The Master ...
6.0 ...
6.22 ...
6.50 ...
7.0 ...
7.25 ...
8.22 ...
9.6 ...
9.30 ...
10.0 ...
10.15 ...
10.30 11.0 ...

6KH HULL. 288.5 M.

3.30 ...
4.0 ...
4.15 ...
5.15 ...
6.0 ...
6.20 ...
6.50 ...
7.0 ...

7.25 ...
8.0 ...
8.22 ...
9.6 ...
9.15 ...
9.30 11.0 ...

2LS LEEDS-BRADFORD. 277.8 M. & 254.2 M.

11.30 12.30 ...
4.0 ...
5.0 ...
5.15 ...
6.0 ...
6.30 ...
6.50 ...
7.0 ...
7.25 ...
8.22 ...
9.6 ...

6LV LIVERPOOL. 297 M.

3.0 ...
4.0 ...
4.15 ...
5.15 ...
6.0 ...
6.20 ...
6.50 ...
7.0 ...
7.25 ...
8.22 ...
9.6 ...
9.30 ...
10.0 ...
10.15 ...
10.30 11.0 ...

PROGRAMMES FOR WEDNESDAY (December 15)

4.0 AFTERNOON TOPICS: Mrs. BROPHY. 'On Choosing Christmas Presents'—A Dialogue

4.15 MONTAGUE & SAMUELSONS, relayed from the Edinburgh Cafe Ballroom

5.15 THE CHILDREN'S HOUR

6.0 MONTAGUE & SAMUELSONS, relayed from the Edinburgh Cafe Ballroom

6.30 S.B. from London

6.50 S.B. from Manchester

7.0 WEATHER FORECAST, NEWS
Lieut. Col. W. P. DUFFY S.B. from Plymouth

7.25 S.B. from London

8.0 A Short Piano-forte Recital by WALTER WRIGHT

Jeune d'Amour Rachel
Study in F Minor Liszt
Octave Study Saint
The Human Liszt

8.22 'PARSIFAL,' Act II., Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6 THE LIVERPOOL RADIO PLAYERS
in
'THE HAPPY HANGMAN'
A Comedienne by HAROLD BRIDGEMAN
Presented by EDWARD P. GINN

Cast
Philip H. HARPER
Helen H. FRANKS
Gerald W. TAYLOR
Margaret H. LEE

The scene is an upper room in a poor quarter of Bari, near Naples, in the year 1826. There is a window overlooking a sunlit courtyard. On a divan Nita is sleeping. As the curtain rises Deppo enters—he comes to her—she starts sleepily, and opens her eyes.

9.30-11.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 275.2 M.

11.30-12.30 Morning Concert, relayed from Daventry

3.45 THE MIXADO CAFE ORCHESTRA, conducted by FREDERICK BOTTOMLEY

4.45 MUSIC AND AFTERNOON TOPICS: ROSE FYLEMAN, 'Rehearsing a Play'

5.15 THE CHILDREN'S HOUR

6.10 MAURICE HODGKINSON (Piano-forte)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut. Col. W. P. DUFFY S.B. from Plymouth

7.25 S.B. from London

8.22 'PARSIFAL,' Act II., Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 490 M.

11.0-12.0 GEORGE EAST and his Quartet, relayed from Popham's Restaurant

1.30 ORCHESTRA, relayed from Popham's Restaurant

4.0 AFTERNOON TOPICS: Madame ZULMA LYNEZ, 'L'Art d'Être Heureux'

4.15 THE TIME MUSIC THE ROYAL HOTEL TILLO, directed by ALBERT FULLONOK

5.15 THE CHILDREN'S HOUR

6.0 ELSA CAMERON (Contralto)

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut. Col. W. P. DUFFY C.B. 'Historical Sketches—The Captain of the 44th'

7.25 S.B. from London

8.22 'PARSIFAL,' Act II., Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Lecture Recital by Mr. H. Saunders-Jacobs, 'The Instruments in the Orchestra'—8 Discs

4.0 AFTERNOON TOPICS: Miss KATE HALPIN, 'Making and Joining the Christmas Cake'

4.15 London Programme, relayed from Daventry

5.15 THE CHILDREN'S HOUR: One of the 1 in 100 will begin a Cookery Class

6.5 Miss D. Wright, 'Eyes'

6.20 M. A. H. H. H.

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS
Lieut. Col. W. P. DUFFY S.B. from Plymouth

7.25 S.B. from London

8.0 THE HARRISON QUINTET
March, 'Le Prophète' Meyerbeer
Suite, 'The Merchant of Venice' Rossini

8.22 'PARSIFAL,' Act II., Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6 QUARTET
Overture, 'Pique Dame' Suppe
BERT COFFEY (Hudsonst-Entertainer) in
'Laughs and Laughs'
QUINTET
Selection, 'Chu Chin Chow' Newton

9.30-11.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

4.0 THE CAPITOL THEATRE ORCHESTRA, directed by 'Rondelle'

5.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut. Col. W. P. DUFFY S.B. from Plymouth

7.25 MUSIC AND ENTERTAINMENT
MILICENT EMBRY (Soprano)
'Soft Down' (A C. v. of Love)
'Love, I Have Won You' London Hall
JOHN LEAK (Tenor)
Siegfried's Love Song (The Valkyrie) Wagner
MAY FENNELL (Contralto)
The Second Minuet Beethoven
'Serenade' (Carmen) Bizet

JAMES HOWELL (Baritone)
Omnipotence Schubert

ETHEL MALTBY will Talk to You (Individually)

MILICENT EMBRY, MAY FENNELL, JOHN LEAK, JAMES HOWELL

A Song Cycle of the Moyle for Four Voices
The Passing Show Herbert G. G.
Quartet, 'Come to the Show': The Dance Lesson, Ed. Pierrat, Quartet: 'A Roundelay'; Duett, 'Enchantment'; Fairy Moon, Harlequin's Song, Quartet: 'The Passing Show'

ETHEL MALTBY Makes a Collection

8.22 'PARSIFAL,' Act II., Scene 2. Relayed from the Prince of Wales Theatre, Birmingham. (For further particulars see London Programme)

9.6 THE THREE ACTS
Commenced by 'Imagining' J. & J.
Followed by some Western and Le
Then They Go West, Potter and Jones
Afterwards (With Gipsy Sprink)
Leading to 'Arguing' arr. Potter
Then 'Loving' (But in the New Mown Hay)
And Finally 'Hunting' (Far Apartments)
arr. Potter and Low

9.30-11.0 S.B. from London (10.10 Local News)

5SX SWANSEA. 288.5 M.

3.30 THE CASTLE CINEMA ORCHESTRA and ORGAN M.B. relayed from the Castle Cinema

4.15 Gramophone Records

5.0 AFTERNOON TOPICS: 'Books to Read,' by ANN ST. L.

5.15 THE CHILDREN'S HOUR

6.0 The West Wales Girl Guides: A BROWNIE Night

6.30 S.B. from London

7.0 WEATHER FORECAST, NEWS
Lieut. Col. W. P. DUFFY S.B. from Plymouth

7.25 S.B. from London

8.0 A BIRTHDAY PROGRAMME

MARGARET WILKINSON (Soprano)
FLORENCE OLDRAM } (Eldests here)
TOMMY HANDLEY }
IDRIS DANIELS (Baritone)
THE STATION ORCHESTRA, conducted by T. D. JONES

ORCHESTRA
Overture, 'Maiden' Gounod

IDRIS DANIELS

Y Bwthyn Bach to Gweld (The Little Thatched Cottage) Vaughan Thomas

Passing By Purcell

An Interlude by
FLORENCE OLDRAM and TOMMY HANDLEY

ORCHESTRA
Symphony No. 5, in G Major Mozart

MARGARET WILKINSON
The Palanquin Bearers Martin Shaw

Where'er a Snowflake Leaves the Sky Lisa Lehmann

If There Were Dreams to Sell John Ireland

The Fairy Song Beethoven

8.55 Another Interlude by
FLORENCE OLDRAM and TOMMY HANDLEY

IDRIS DANIELS
O Ruddier Than the Cherry T. & J.
ORCHESTRA
Selection from 'Rigoletto' Verdi, arr. T. & J.

9.30-11.0 S.B. from London (10.10 Local News)
(Northern Programmes in summary form appear on page 638)

(December 16)

(Continued on page 637)

NATIONAL CONCERT PROGRAMME (December 16)

PROGRAMME NOTES.

THE CONDUCTOR.

GUSTAV BRECHER is known in Germany as Conductor, Composer, and more. At twenty-one he was director of the Opera in Vienna. Thence he went as Conductor to Hamburg, and afterwards to Cologne and Frankfurt. He is now Chief Conductor and Director of Music at the Leipzig Opera.

His compositions include a Symphony Poem based on Ibsen's *Ranerholm*, a 'Social Symphony,' *From Our Time*, and some Chamber works. His biography of Strauss is a standard work, and he has written another notable book, *On Translations of Operas*.

PART I.

OVERTURE TO 'RIENZI'

IN 1837 Wagner, then a young man of twenty-four, read a German translation of Bulwer Lytton's *Rienzi*, and determined to push ahead at once with an idea that he had had in connection with it—that of writing an Opera on the subject of Rienzi, the Roman hero. With characteristic boldness and lofty imagination he conceived a work on a grandiose scale. He was at this time feeling out of sympathy with modern life, in which he saw much that was weak and, as he felt, socially harmful. The picture of a great historical and political event, as he called the book, inspired him.

He had no other wish, at that time, than to make Grand Opera on its own ground—a very different aim from that he pursued for the rest of his career, but he had not yet decided on his aim in life.

The Overture opens with a few bars of Introduction; then we hear, very softly, a well-shaped, rather slow tune in the Violins (*Rienzi's Prayer*). This proceeds and is soon taken up, loudly, by the other instruments.

After a brief, the music comes to a period, and makes a fresh start, quick and energetic; the Wind instruments have loud repeated chords, the Celli and Double-basses do rapid downhill scales.

Soon after comes a very striking passage, in which the Brass alone play out the *Call to Arms* from the opera.

The music then returns to *Rienzi's Prayer* again but quicker this time than before, and after that he *Call to Arms* again, and then a stirring march-like tune, at first in Strings and Woodwind softly, but soon afterwards by all the instruments of the Orchestra, as loudly as they can do it.

Out of these tunes the Overture is constructed.

PRELUDE TO 'LOHENGRIN.'

WAGNER'S early Opera, *Lohengrin*, and his last great work, *Parzifal*, are both founded on legends of the Grail, the sacred relic of the Holy Eucharist.

Lohengrin is a Knight of the Grail who comes to the help of an earthly kingdom, and, more particularly, of a royal maiden. Wagner regarded this legend as symbolical of universal spiritual truths.

The Short Prelude to the Opera is intended as a preparation for what follows, suggesting the idea of the Grail.

It opens with sustained, ethereal chords in Strings and Flutes. Then the chief motif of the Opera, that of the Grail, is played very softly, at a very high pitch, by Violins. The Prelude is chiefly founded on this Grail motif.

OVERTURE TO 'THE FLYING DUTCHMAN'

WHEN Wagner was about twenty-six he visited London on his way from Riga to Paris. He had a very rough voyage from Riga to London.

The next year he started work on his Opera *The Flying Dutchman*, and the Overture to this work, which has been described as the finest storm music in existence, owes a good deal of its vividness to Wagner's stormy voyage of the year before.

The story of the Dutchman is more or less traditional; it can be traced back to at least the eighteenth century. A Dutch sailor swears he will sail round the Cape, in the teeth of gales, even though he should sail till Doomsday. The Devil takes him at his word, and he is condemned to sail until (in Wagner's version) he finds a woman willing to share his fate. After many years, he finds



FRIDA LEIDER.

the leading operatic soprano at the State Opera, Berlin, and a famous interpreter of classical and Wagnerian roles, who is singing in the National Concert at the Royal Albert Hall to-night.

NATIONAL CONCERT

(Fifth of the Series)

Relayed from the Royal Albert Hall

THE NATIONAL ORCHESTRA

of 150 Players, conducted by

GUSTAV BRECHER

Singer, FRIDA LEIDER

WAGNER CONCERT

PART I.

Overture, 'Rienzi'

Prelude, 'Lohengrin'

Overture, 'The Flying Dutchman'

Prelude and Liebeston (Tristan and Isolde)

by FRIDA LEIDER

9.0 Interval

PART II.

Siegfried's Funeral March from 'The Twilight of the Gods'

Closing Scene from 'The Twilight of the Gods'

by FRIDA LEIDER

Overture to 'The Mastersingers'

such a self-sacrificing woman, but wishing, in his love for her, to save her from a doom such as his, he leaves her. She, however, throws herself into the water to join him: the spell is broken by her renunciation, and they find rest together.

The Overture is practically an epitome of the Opera. A dominating figure is that of the Curse, heard in a strenuous call on the Brass against a quivering, stormy background of Strings. There is a contrasting, prayer-like tune, and also a gay sailor song. These are all repeated with increasing force towards the end.

PRELUDE AND ISOLDE'S DEATH, FROM 'TRISTAN AND ISOLDE.'

TRISTAN, a Cornish knight of royal birth, has fought successfully in Ireland on behalf of his uncle, King Mark of Cornwall. He is bringing Isolde, an Irish princess, as an unwilling bride

for the King. As their ship approaches the Cornish shore, Tristan and Isolde, formerly enemies, discover an unchangeable, transcendent love for one another, which is symbolized in the Prelude.

The scene which follows is the last in the Music Drama. Tristan has been wounded by one of King Mark's knights, and lies dying in his castle in Brittany. He longs to see Isolde once again. When at last she comes, he is delirious and leaps from his couch, dying in her arms. Isolde sings her Death Song, and in a transport

PART II.

SIEGFRIED'S FUNERAL MARCH

THIS is one of the most thrilling passages in all Wagner's works. Siegfried has been treacherously killed by his enemy. His body borne away on a bier, and in this expressive piece of funeral music themes from the earlier part of *The Twilight of the Gods* are recalled, as well as motifs from the other dramas of *The Ring* cycle. The whole of the great universal tragedy seems to be summed up in this sombre, powerful tune.

RUIN has fallen, Siegfried is dead. His rival, Gunther, brings his daughter, Brunnhilde, stands in the centre of the stage absorbed in the contemplation of the body of Siegfried. She orders that music be played upon the Rhine a bacchanal, and that her horse be brought—rune, the Valkyrie stood up, which she has been wont to carry to Valhalla the souls of heroes.

overcome and overcome. Siegfried's virtues, and of the punishment of her to which he had been betrayed by the gods of his enemies. She sings of the eternal purpose she sees beneath these dark events. She draws for

Gold, which has brought upon them all the curse. She puts it upon her own finger, and turns to the pyre upon which Siegfried's body now lies. She takes a torch from one of the men at arms and casts it upon the fire, which flares up. Then she looks at her hand and with the eye, Siegfried Siegfried's body greets thee in bliss, leaps

The flames burst forth, the onlookers shrink back in terror. The hall is night. All is destroyed. The Rhine overflows. The Rhine maidens appear in the wave. They regain the Ring. The Rhine sinks back into its bed. In the glowing sky is seen Valhalla, the abode of the Gods, also in flames. The Gods themselves perish and the curtain falls.

OVERTURE TO 'THE MASTERSINGERS.'

NO such other joyous work as *The Mastersingers of Nuremberg* ever came from Wagner's pen—nothing else so humorous yet so tender, and so free from any taint of the morbid, and nothing else, perhaps, so free of Wagnerian redundancies and longwindedness. The pedantry and the paganism of the *Mastersingers' Guild* of medieval Nuremberg, the nobility of mind of its leader, the ardour of the young aristocrat in love, gracious, youthful maidenhood, loving in return, and, as foil, the comical ineptitude of the elderly, amorous villain of the piece—all these are compounded into a score that is full of the spirit of Spring, warming and ripening into the mature glory of full summer.

And every element in this intoxicating compound enters into the Overture—which, perhaps, more than any such preparatory piece ever written, summarizes the main poetic and emotional content of the play to follow.

The dignified theme of the *Mastersingers' Opera* the Overture, and here, as elsewhere, we can hardly fail to note in how wonderful a way from a tiny seedling of musical motif three themes expand and spread forward over the ground a long, trailing plant of continuous melody.

Other important tunes from the Opera follow, and at the great climax three themes (*Preisliedchen*, *Preisliedchen*, and *Mastersingers' Song*) simultaneously in combination.

PROGRAMMES FOR THURSDAY (December 16)

(Continued from page 635)

5WA CARDIFF. 353 M.

12.30 1.30 Lunch-Time Music relayed from the Canton Restaurant

3.0 A LIGHT ORCHESTRAL CONCERT

The Station Orchestra, conducted by Warwick Braithwaite

Overture, "Private Orpheus" Ansell

Suite, "Huckle Bevels" Fletcher

The Gay Highway Drummond

Thunder & Song Brist

Jangle Hornby and Robinson

Selection from "My Lady Molly" Jones

Clifford Brown

2.00 National Concert

10.0 Weather Forecast, News, Local News

10.15 S.B. from London

10.30 Tom Clark (Entertainer at the Piano)

Originator of "Colon at the Telephone"

10.45 12.0 S.B. from London

11.00 The Children's Hour

Mr. G. Bramwell Evans, "Amoral Li"

How Animals Use Their Feet

6.0 Light Music

6.15 For Scouts Choir of the Springfield M. in Troop, Farley

6.30 Light Music

7.0 S.B. from London

7.40 Mr. Hiram P. Bailey Into the Pyrenees from Biarritz by Car

8.0 National Concert

S.B. from London

10.0 Weather Forecast, News, Local News

10.15 12.0 S.B. from London

6.15 Liverpool 297 M.

4.0 Harold and his Orchestra

From the Theatre

5.0 A.T. and R.

5.15 The Children's Hour

6.0 Harold and his Orchestra

From the Theatre

6.20 Liverpool Union of Girls' Choir

Musical Talk

6.30 Light Music from the Rialto Theatre, relayed from London

7.0 S.B. from London

7.40 Seton A. M. Davies, Weekly Spanish Talk

8.0 National Concert

S.B. from London

10.0 Weather Forecast, News, Local News

10.15 12.0 S.B. from London

5.15 Nottingham 275.2 M.

11.30 12.30 Music relayed from the Station

3.20 Roadcast to Sea

Composers and the Music They Wrote

3.45 A.T. and R.

4.0 Sargent in Song

4.15 The Children's Hour

4.30 Light Music from the Rialto Theatre

5.0 S.B. from London

7.40 Mr. A. H. Whistler Prof. H. A. S.

W. A. S. on Education

8.0 National Concert

S.B. from London

10.0 Weather Forecast, News, Local News

10.15 12.0 S.B. from London

5.15 Plymouth 400 M.

11.0-12.0 George Hart and his Quartet

relayed from the Station

3.30 Orchestra, relayed from Popham's Restaurant

4.0 Afternoon Topics

Mr. T. Wilkison

Widdie, "Sarah Siddons" & Portraits

5.30 BRAHMS' "Requiem" from Central London Programme relayed from Coventry

7.0 S.B. from London

7.40 Mr. F. Stacey L. S. S. T. S. S. S.

8.0 NATIONAL CONCERT

S.B. from London

10.0 WEATHER FORECAST, News, Local News

10.15 S.B. from London

10.30 TOM CLARK (Entertainer at the Piano)

Originator of "Colon at the Telephone"

10.45 12.0 S.B. from London



A GLIMPSE OF THE PYRENEES

This photograph gives a striking impression of the wonderful mountain country that Mr. Hiram P. Bailey will describe to Leeds and Bradford listeners in his talk at 7.40 this evening

6KH HULL. 288.5 M.

11.30 12.30 Music relayed from the Station

4.0 APPREHENSION TOMES: The Rev. J. C. G. C. C. M. M. Nature Talks (1)

4.15 FIELD'S QUARTET, relayed from the Station Restaurant, King Edward Street

5.15 S.B. from London

6.0 Light Music

6.25 For Scouts District Rover Meeting "The Constitution of the British Commonwealth" (3) by Mr. A. W. STEPHENSON

6.35 Light Music from the Rialto Theatre, relayed from London

7.0 S.B. from London

7.40 Dr. STOKES BEST, "Fashion and Development in America" S.B. from Sheffield

8.0 NATIONAL CONCERT

S.B. from London

10.0 WEATHER FORECAST, News, Local News

10.15 12.0 S.B. from London

2LS LEEDS-BRADFORD. 271.6 M & 254.2 M

11.30 12.30 First Class Orchestra, relayed from Field's Café, Commercial Street

4.0 FIELD'S CAFE ORCHESTRA, relayed from Field's Café, Commercial Street

5.0 Afternoon Topics

6.15 THE CHILDREN'S HOUR Mr. G. BRAMWELL EVANS, "Amoral Li" & How Animals Use Their Feet

6.0 Light Music

6.15 For Scouts Choir of the Springfield M. in Troop, Farley

6.30 Light Music

7.0 S.B. from London

7.40 Mr. HIRAM P. BAILEY Into the Pyrenees from Biarritz by Car

8.0 NATIONAL CONCERT

S.B. from London

10.0 WEATHER FORECAST, News, Local News

10.15 12.0 S.B. from London

6LV LIVERPOOL. 297 M.

4.0 HAROLD and his ORCHESTRA

From the Theatre

5.0 A.T. and R.

5.15 THE CHILDREN'S HOUR

6.0 HAROLD and his ORCHESTRA

From the Theatre

6.20 Liverpool Union of Girls' Choir

Musical Talk

6.30 Light Music from the Rialto Theatre, relayed from London

7.0 S.B. from London

7.40 Seton A. M. Davies, Weekly Spanish Talk

8.0 NATIONAL CONCERT

S.B. from London

10.0 WEATHER FORECAST, News, Local News

10.15 12.0 S.B. from London

PROGRAMMES FOR FRIDAY (December 17)

8.50 *S.B. from London*
 10.10 *Sleeping Forecasts*
 10.15 *S.B. from London*
 11.0-12.0 DANCE MUSIC JAY WHIDDEN and
 His Midnight Foxtrot Dance Band from the
 Hotel Metropole

5IT BIRMINGHAM. 491.8 M.

3.45 *London's Portico House Orchestra*
 4.45 *CAROL RING "Quaint Christmas"*
 MAY HALL (Soprano)
 5.15 *THE CHILDREN'S HOUR* A Special Story
 by Mrs. J. H. Green

6.0 *S.B. from London*

8.0 MAINLY MUSICAL COMEDY

The Station Orchestra, conducted by J. H. Green
Overture: "The Arcadians" M. J. and T. J. and
 HAROLD HOWES (Baritone)
Song of My Soul: "The Goodies"

8.15 *TOM CLARE* (Actor) *Editor of "Couch at the"*
At the Piano

8.30 *ORCHESTRA*
Selection: "A Princess of Rome"
 FLORENCE CLETON (Soprano)
Letter Song (Merris Engaged)

8.50 *S.B. from London*

10.0 *WEATHER FORECAST, NEWS: Local News*

10.15-11.0 *ORCHESTRA*
Selection: "The Pink Lady"
 FLORENCE CLETON and HAROLD HOWES
Somerset in the Land of Somerset (The Rose)

ORCHESTRA
Value: "Miss Hook of Holland"
 FLORENCE CLETON
Love a Cigarette (A Southern Maid)

HAROLD HOWES
My Own Little Girl (A Country Girl)
ORCHESTRA
Selection: "Havana"

6BM BOURNEMOUTH 326.1 M.

3.45 *THE HILTON BROS. and His Band*

4.0 *TRA-TIME Music from Beale's Restaurant,*
Old Christchurch Road. Directed by GILBERT
STREET

March: "The Lord Mayor"
Songs: "The Carol Singers"
Londoners' Air
Songs: "Eleanor"
Songs: "Absent"

5.15 *THE CHILDREN'S HOUR*

6.0 *ORCHESTRAL MUSIC, relayed from the Grand*
Super Cinema, Westbourne. Directed by ISADORE
COOPER

7.0 *S.B. from London*

7.40 *SIR MARK HUNTER, Organizer of the Wessex*
University. Appeal: "A University for Wessex"

OVERTURES AND BALLADS

The W. A. ORCHESTRA, conducted by W. A.
Overture: "The W. A."

ESTHER COLEMAN (Chorus)
Old Babara
The Last Home of Somers
Bonnie Wee Thing
Home, Sweet Home

8.25 *ORCHESTRA*
Overture: "Mignon"

8.35 *ESTHER COLEMAN*
New Song
At the Sea
Mary and the Kitten
The Girl

ORCHESTRA
Overture: "William Tell"



MR JAY WHIDDEN

whose *Midnight Foxtrot Dance Band*, from the Hotel
 Metropole, London, is being relayed by Daventry
 to-night, between 11 and 12 o'clock

8.55 *ESTHER COLEMAN*
I Know Where I'm Going
Daddy's Sweetheart

9.0 *ORCHESTRA*
Overture to "Shamus O'Brien"
 SHAMUS O'BRIEN is a thoroughly Irish
 Opera, concerned with the 1798 rebellion.
 Shamus is a rebel who is arrested, but released
 through Father O'Flynn's intervention.

9.12-11.0 *S.B. from London* 10.10 *Local News*

5WA CARDIFF. 353 M.

3.20 *BROADCAST TO SCHOOLS: Local Programme,*
relayed from Daventry

4.45 *MR LYNDSAY HARRIES (Humorous Recital)*

5.0 *Pianoforte Recital*

THE CHILDREN'S HOUR

6.0 *DR. T. H. ROBINSON: "Daily Life in the*
Ancient East: The Religion"

6.15 *S.B. from London*

A HIVE OF SWEET MEMORIES

THE STATION ORCHESTRA, conducted by W. A. HARRIS
BRATHWAITE
Selection: "Melodious Memories"
 JOHN COLLINGS (Tenor)
Then You'll Remember Me

Off in the Sunny N.
My Pretty Jane

ORCHESTRA
Hearts and Flowers
Gavotte (Mignon)

THE CHILDREN'S HOUR
At the Sea
Ye Jacks and Bells
Mary

ORCHESTRA
March: "Colonel Roper"

8.50-11.0 *S.B. from London* 10.10 *Local News*

22Y MANCHESTER. 384.6 M.

1.15-2.0 *Local Time Mass: Programme from*
the Piccadilly Picture Theatre

3.25 *BROADCAST TO SCHOOLS: Local Programme*
History in Stone and Brick: Miss B. H. H. H.
Local Legends: Witches of Pendle: A Night of
Adrian: Wardley H. H.

3.45 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

4.0 *MUSIC BY THE STATION ORCHESTRA*
Selection: "The Children's Hour"
Selection: "The Children's Hour"
Selection: "The Children's Hour"

4.15 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

4.30 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

4.45 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

5.0 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

5.15 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

5.30 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

5.45 *THE CHILDREN'S HOUR*
At the Sea
Songs: "The Children's Hour"
I Love the Moon
Down in the Forest

6.0 *THE MAJESTIC "CELEBRITY" ORCHESTRA*
from the Hotel Majestic, St. Andrews. Local News
Music by the Station Orchestra

7.0 *S.B. from London*

6.0 A BEETHOVEN CONCERT

The First Movement of the "Pastoral" Symphony, Op. 68
 December 17, 1770

THE STATION AUGMENTED ORCHESTRA, conducted
by W. A. HARRIS

Overture, Leonora, No. 3

First Movement from Sixth Symphony (The
Pastoral)

WHEN Beethoven brought out his Sixth
 Symphony and gave it the name "Pastoral"
 he was at great pains to have it understood as
 (in his own words) "more expression of sensation
 than painting." But for all its warning there
 are dangers in the work where you get as frank
 as in any music that has been written
 in the hundred odd years that have followed it.

No doubt Beethoven's warning must be kept
 in mind for the greater part of the Symphony,
 while its mock storm, night scene, and so on,
 can be taken for what they are worth.

The First Movement is headed by a phrase
 which may be translated as "Pleasant sensations
 awakened on arrival in the country." This
 is really a normal symphonic Movement in the
 usual First Movement form, but also it seems to
 answer well to its suggestive description.

JOHN FOSTER (Baritone)
 God's Might and Providence
 Sacrificial Song
 The Power of God
 May Song
 Within the Grave in Darkness



**"They are the
Finest Valves."**

Gentlemen,

I am now sending you my first opinion of your new S.T. valves backed up by the opinion of those customers who have given them a trial, and that is that they are the finest valves they have had in their sets. Their excellence of purity of reproduction is perfect and far ahead of any other which has been through our hands, and that is a good many. They earn the praise of everyone who hears them working.

I shall only be too pleased to demonstrate them to anyone who may enquire to you from this district.

Yours faithfully,

JAMES MOORE,

Trocadero Buildings,
Central Beach,
BLACKPOOL

**"Unequalled," says
1st International
Prize Winner.**

Dear Sirs,

May I be one of many to congratulate you on your valves. I have now tried them out thoroughly and words fail me to express my admiration. I really think that they should be labelled "S.T." a second time, the first "S.T." standing for Superb Tone.

I have used them in the Solodyne circuit with which I was lucky enough to be awarded first prize in Chicago, U.S.A., and I find the combination of S.T. 61 in the first three stages, S.T. 62 for the first low frequency and S.T. 63 in the last stage are not to be equalled by any other valve made.

Wishing you every success, which I am sure you deserve, and also, rest assured that I shall recommend them to every wireless man who seeks the best results.

Yours very truly,

H. H. ANSPACH

"Lorraine,"
18, Watling St.,
DARTFORD

Who won with a Solodyne the 1st prize at the Chicago International Wireless Competition.

**Silver Cup Winner
speaks of "Extraordinarily Good Results."**

Dear Sir,

I have just tested your new S.T. valves and find them in every way most satisfactory. Their main features are, economy in both filament and anode current (the readings in each case being extremely low), a high standard of efficiency and they are inexpensive. On a very old three-valve set (on which very unsatisfactory signals were usual) both the 2-volt, 4-volt and 6-volt types gave extraordinarily good results. On the whole I can thoroughly recommend these valves for all receiving purposes and I am highly satisfied with the results obtained from them.

Yours sincerely,

J. A. E. BLACK.

School House,
Mill Hill School,
LONDON, N.W.7.

Winner of a 2nd prize and silver cup at the New York International Wireless Amateurs Competition, 1926.

S.T. Ltd have now taken over the famous Elstree Laboratories and the experience and knowledge of the technical staff will be behind the S.T. valve. The importance of this step will be apparent as an added guarantee of absolute and continued satisfaction to all users of S.T. valves.

TYPES & PRICES.

2-VOLT		4-VOLT		6-VOLT	
S.T. 61 (H.F.)	0.5	S.T. 61 (H.F.)	0.5	S.T. 61	13 6
" "	14 -	" "	14	" "	18 6
" "	19 -	" "	18 6	" "	22 0
" "	18 8	" "	22 6		

If you are unable to obtain an S.T. valve from your local retailer write direct to us, or call. All valves will be sent by post and insured by us against breakage. C.O.D. orders accepted on receipt of p.

S.T. LTD., 2, Melbourne Place, Aldwych, LONDON, W.C.2
(Next to Australia House)



PROGRAMMES FOR SATURDAY (December 18)

(Continued from page 642)

5IT BIRMINGHAM. 491.8 M.

- 3.45 HANCOCK TRALEY'S ORCHESTRA, relayed from the West of England
- 4.45 LOUISE TILKHAULT, 'Winter Sports. The Arion Trio
- 5.15 THE CHILDREN'S HOUR: Auntie Phyllis and a further Smokey Adventure
- 6.0 LOUISE TILKHAULT'S ORCHESTRA, conducted by PAUL RIMMER
Fox-trot, 'While the Sahara Sleeps' (Nicholas)
Valse, 'Say that You Love Me' (Nicholas)
Selection from 'Gipsy Love' (Nicholas)
Entr'acte, 'Whispers of the Flowers' (Van Buren)
Overture to 'The Merry Wives of Windsor' (Nicholas)
- 7.0 S.B. from London
- 8.0 'CINDERELLA'
The Popular Pastoral
Written and Composed by EMMETT LONGSTAFFE
Interpolated Numbers by Various Composers
Cast includes:
TOMMY HENDLEY, ALMA VANCE, ROBERT MAC
LACHLAN, LINDA MAJOR, DONALD MATHER,
BOBIE EMERY, JOHN CHARLTON, MARIAM
YOUNG, etc. (Anglo French Entertainers)
- 9.30 S.B. from London
- 10.0 WEATHER FORECAST, NEWS Local News
- 10.15 G. H. CARLISLE (Entertainers)
In a Selection of Synopsized Songs at the Piano
- 10.30 12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M.

- 11.15-12.15 Music: Music by the Sea
Choral: The Sea Song
Mixed: The Sea Song
Waltz: The Sea Song
Fox-trot: 'Two Little Birds' (Anglo French Entertainers)
Selection from 'The Peep Show' (Anglo French Entertainers)
Valse: 'My Love to You' (Anglo French Entertainers)
Fox-trot: 'You Ain't You Love' (Anglo French Entertainers)
Fox-trot: 'Brown Eyes in Your Dreams' (Anglo French Entertainers)
Selection: 'The Street Singer' (Anglo French Entertainers)
March: 'The Sea Song' (Anglo French Entertainers)
- 3.45 Afternoon Topical
- 4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall, Bournemouth. Directed by ALMA VANCE
My Honey
Can't Me Early in the Morning (Bixby)
Les Larmes de Pierrot (Bixby)
Jum Boas (Mayer)
Poor Papa (Buddy)
Chorus Moon (Nash)
Horse (Gibby)
It's a Night Like This (Newson)
Songs a' Orient (Liquori)
Speak (Nicholls)
I'm Flirting with You (Leonard)
Jack in the Box (Nicholls)
Tango (Nicholls)
Moonlight on the Ganges (Nicholls)
Oh! The Sweetest of Wives (Nicholls)
Maria Maria (De Capua)
Perfume of the Past (Nicholls)
Five Foot Two (Nicholls)
Neely Kelly Coburn (Nicholls)
Sweet was a Wind (Nicholls)
Candle in Spain (Nicholls)
Talking to the Moon (Nicholls)
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 6.0 VARIETY
Anglo French Entertainers
(Anglo French Entertainers)

BRET HAYDEN
(Endeavouring to Entertain You)
MARITA BOLANE and Partner
In Synopsizations and Comedy with a Piano and Banjo

THE WIRELESS ORCHESTRA, conducted by Capt W. A. FEATHERSTONE

TOM CLARK (The Originator of 'Cakes on the Table')
At the Piano

9.30 12.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12.30 1.30 Lunch Time Music from the Cardiff Station



Miss Beata Redford, mezzo-soprano, sings in Manchester's Variety Programme (8.0), and Mr Bret Hayden will endeavour to entertain Bournemouth listeners to-night at 8.0.

- 3.0 (Anglo French Entertainers) Programme relayed from the West of England
- 5.0 Piano-forte Recital
- 5.15 THE CHILDREN'S HOUR
- 6.0 S.B. from London
- 7.40 Capt. A. S. BRIDGE and Mr L. E. WILLIAMS
'A Debate on Rugby Reform'
- 8.0 12.0 S.B. from London 10.10 Local News



SCENES FROM THE LIFE OF BACH II MATURITY

Bach's second wife, Anna Magdalena, had a musical nature. He taught her to sing and play, and many of the compositions he wrote for her domestic performance are still extant, are very attractive, and are sometimes heard from the B.B.C.'s studios.

2ZY MANCHESTER. 384.6 M.

- 3.30 DANCE MUSIC: THE ELYSÉE FIVE from the Piccadilly Dance Band
- 5.0 BETTY MCGLENNER (Entertainers)
The Entertainers
Sincerely
When All was Young
My Treasure (Anglo French Entertainers)
- 5.15 THE CHILDREN'S HOUR Requests
- 6.0 S.B. from London
- 6.50 Boy Scouts' Local News Bulletin
- 7.0 S.B. from London

8.0 VARIETY

- HELLA REDFORD (Mezzo-Soprano)
CHARLES WREFOORD (West of England Entertainers)
DAVID MILNER (Banjo)
HARLEY AND BAKER (Synopsized Entertainers at the Piano)
BROAD FIVE DANCE BAND Musical Director of the 'Cakes on the Table'
- 1.30-2.00
Fox-trot, 'Celia' (Anglo French Entertainers)
Fox-trot, 'Poor Papa' (Anglo French Entertainers)
CHARLES WREFOORD
Jazz Football Match (Anglo French Entertainers)
- DANCE BAND
Fox-trot, 'M. T. M.' (Anglo French Entertainers)
Waltz, 'Lily Blue' (Anglo French Entertainers)
- HELLA REDFORD
Canto: 'The Pining Perish Love' (Anglo French Entertainers)
The Sea Song
Love the Forward Drift (Anglo French Entertainers)
Piano-forte
- DANCE BAND
Fox-trot, 'So in Your Girl Love' (Anglo French Entertainers)
- Fox-trot, 'Saxophonias' (Anglo French Entertainers)
- DAVID MILNER
A Joy Ride (Anglo French Entertainers)
Narcissus
In Avar (Anglo French Entertainers)
Love's Old Sweet Song (Anglo French Entertainers)

- DANCE BAND
Fox-trot, 'Let's Talk About My Love' (Anglo French Entertainers)
Waltz, 'Carol in Sweetheart' (Anglo French Entertainers)
HARLEY AND BAKER (Synopsized Entertainers at the Piano)
Peter Piper (Anglo French Entertainers)
You've Been Lying (Anglo French Entertainers)
To Night My Night with the Moon (Anglo French Entertainers)
Poor Papa (Anglo French Entertainers)
- DANCE BAND
Fox-trot, 'Zizi' (Anglo French Entertainers)
Fox-trot, 'Six' (Anglo French Entertainers)
- 9.30 12.0 S.B. from London 10.10 Local News

6KH HULL. 288.5 M.

- 4.0 A. J. HARRIS, T. M. M. A. J.
(Anglo French Entertainers)
The Sea Song
In the Past (Anglo French Entertainers)
- 4.15 FIELD'S QUARTET, relayed from the New Restaurant, King's Hall, Bournemouth
- 5.15 THE CHILDREN'S HOUR
- 6.0 Local News
- 6.30-12.0 S.B. from London (10.10 Local News)

(Continued on page 646)

MARCONI



THE NEW POWER VALVE—D.E.P. 215—PRICE 18/6

THE ENCHANTMENT of those after-dinner hours spent in the cheerful warmth of the cosy fireside, are so much more interesting when your set is capable of lucid expression while handling a wealth of volume. The new Marconi Power Valve inspires your receiver to this end. Simplicity and song come to you with crystal clear sweetness, yet filling the whole room with music. Economy is another strong point—it handles the current judiciously and lives a long and useful life. The D.E.P. 215 is for use in the last stages of Receivers or Amplifiers operating from a 2-volt Accumulator. The filament of the D.E.P. 215 is robust and rigid, the grid is unusually large and has a great emission

surface. Used with the correct H.T. and grid bias voltage it will make great volume with a purity of reproduction hitherto unobtainable.

A FEW RECOMMENDED COMBINATIONS

Valve	Marconi type	Power Watt	Efficient V. A. Amps.	No. of V. A. V. A.	Full Tension Volts	Full Tension Amps.	Notes
1	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
2	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
3	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
4	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
5	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
6	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
7	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
8	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
9	6X4	10	0.12	3	60	0.6	Two V. A. A. A.
10	6X4	10	0.12	3	60	0.6	Two V. A. A. A.

Lantern Type D.E.R. or other 2-volt valves are also suitable for the H.P. detector or first L.P. stages.

Write for the Marconi Valve Literature containing detailed particulars of the D.E.P. 215 and other types.

The Marconi International Marine Communication Co. Ltd. require 500 qualified Wireless Operators. Apply to Service Managers Marconi House, Strand, London, W.C.2.

Full volts 2.0 m. a.
Full current 0.15 amps.
Anode volts 120 m. a.
Amplification factor 6.25
Impedance .. 6250 ohms

THE MARCONI PHONE



COMPANY LIMITED

Regd. Office
Marconi House, Strand, London, W.C.2.

Head Office
210-212 Tottenham Court Rd., London, W.1

Many listeners address questions regarding their licences to the British Broadcasting Company. The Post Office authorities have requested that all such enquiries be referred to them for answer. In future, therefore, listeners who have questions to ask on the subject of licences will save time if they send their enquiries direct to the Secretary, General Post Office, London, E.C.1.

HER CHRISTMAS PRESENT?

WHY NOT INSTALL THE TELEPHONE?

It is a present renewed every day throughout the year, saving time, worry, money and inconvenience all round.

THE telephone places you within a few seconds talking distance of your friends, in addition to all the other people who are "on the 'phone."

With a telephone in the home you need never feel lonely, and in cases of emergency you can summon the Doctor, the Plumber, or the Fire Brigade in a few moments.

If your own tradesmen are not "on the 'phone" there are plenty of others who are!

SEE HOW LITTLE IT COSTS

NOTHING to instal
NOTHING for the calls you receive
A PENNY for each local call you make
2/6 (or less) per week for rental

Write for Free Booklet To-day.

COUPON

Please write your name and address very clearly on this coupon and place it in an unsealed envelope, when a 1d. stamp is sufficient. Be sure to post it to-day.

NAME

ADDRESS



TELEPHONE DEVELOPMENT ASSOCIATION,

10, Bedford Street, Strand, London, W.C.1.

'Phone Nos. • Regent 6324-5

Which is the most popular name?



It's such a simple task to select the most popular girl's name from the list you will find on the free entrance form you can get from your Grocer or Confectioner.

A pleasant evening's thought all the family can join in, and you might be the lucky winner of £100 or one of the other 1,000 prizes we are offering.

You can win £100

Nothing to pay... but you'll want some Christmas Crackers. You'll want good ones, of course, and Caley's Christmas Crackers are the best for big cracks... novel fillings... and a fine chance to win £100.

Ask Your Grocer

Go to your Grocer or Confectioner. Ask him for a Free Entrance Form and start right away to select the most popular girl's name. Everyone has an equal chance. Go along TO-DAY!



Caley's
CHRISTMAS
CRACKERS

[Christmas in two weeks]

THE LURE OF THE LISSENOLA

—people buying it because they prefer it.

THE price of the LISSENOLA Loud Speaking Unit is certainly low, but people are buying it in tens of thousands not because of its price, but because they prefer it to any other loud speaker. Now that the LISSENOLA horn is available, too, the advantage is greater than ever.

No other loud speaker has tones so golden, tones so clear, or tones so natural.

AND NONE SO MANY USES—for you can slip the LISSENOLA unit on to the tone arm of your gramophone in place of the sound box (which can just as easily be put on again) and immediately you have a powerful loud speaker. Or you can use any horn on it, or for a few pence only you can build yourself a powerful horn 24 ins. high with a Base 9 ins. square. From the 14-in. size patterns and clear instructions given free with each LISSENOLA. This is a bigger horn than fitted to loud speakers selling at many pounds. Or with the LISSENOLA Reed (only 1/- extra) you can use the LISSENOLA unit with any cone or other diaphragm working on the reed principle. **OR YOU CAN GET THE LISSENOLA HORN ITSELF**

DO THIS—Try the LISSENOLA Loud Speaking unit now with the 14in. Base LISSENOLA Horn fitted to it—we challenge comparison of that fine combination against any loud speaker selling at any price up to £20 that means any loud speaker on the market *respective of price*. Yet this LISSENOLA combination will only cost you 31/-. Only finally do we ask you to compare that with the many pounds you will have to pay for a loud speaker of equal merit and **WHERE CAN YOU FIND ONE?**

This is the Lissenola Loud Speaking Unit



13/6

Sold separately or with LISSENOLA horn complete



12" flare **13/6**

14" flare **17/6**

Sold separately or with LISSENOLA Unit complete.

ANY DEALER WILL OBTAIN FOR YOU.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY

Managing Director: Thomas H. Cole.

L 140

7 DAYS' TEST.

If you find you prefer any other loud speaker to this LISSENOLA combination and ask your dealer to do so within 7 days of purchase, your money will willingly be refunded.

If you already have a LISSENOLA Loud Speaking Unit, now get this handsome factory-made non-metallic, non-resonant, one-piece LISSENOLA Horn 12in. or 14in. Base **GET IT NOW BEFORE CHRISTMAS**. If unable to obtain from your dealer send direct and add 2/- to price to cover cost of packing and carriage, AND PLEASE MENTION DEALER'S NAME AND ADDRESS.

This is the Lissenola Horn



NEW AMPLIFICATION

—and at a big saving in cost

Better tones, better volume, because of a better LISSEN Transformer which AMPLIFIES EVERY TONE, EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE, and at a new low cost to users AND ONLY LISSEN HAS MADE THIS POSSIBLE.

Here is a LISSEN Transformer which not only saves you much money but gives you amplification of the most complete and perfect kind. AND NOBODY BUT LISSEN COULD GIVE IT TO YOU.

There are many high priced transformers, but none better than this new LISSEN. This is so good that all the previous LISSEN transformers, expensive and largely sold during the last four years, were unhesitatingly withdrawn in favour of this new LISSEN. Never again pay a high price for a transformer, LISSEN gives you a

7 DAYS' TEST

to let you find out for yourself at home what this new LISSEN is like. Test it against anything, no matter what the price, and if for purity and power you do not prefer this new LISSEN you can, if you take it back to your dealers within 7 days of purchase, obtain the return of your money.

8'6

GUARANTEED FOR 12 MONTHS.

TURN RATIO ... 3 to 1
RESISTANCE RATIO ... 4 to 1
Use it for 1, 2 or 3 stages L.F. It is suitable for every circuit and every valve you will want to use.

Obtainable at any good dealers, or if any difficulty direct from factory. Please mention dealer's name and address.

LISSEN production, LISSEN plant, LISSEN ingenuity of design, LISSEN new policy of direct-to-dealer distribution (which cuts out all wholesale profits)—and the determination to place powerful amplifiers within the reach of all who cared to build them—these are some of the things which have brought this new LISSEN master-part within your reach. AND IT HAS SWEEPED THE COUNTRY.

LISSEN, LIMITED, LISSENIUM WORKS, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: THOMAS N. COLE.

NEW POWER SMOOTHNESS

—your loud speaker needs this new LISSEN Battery

More energy is put into this LISSEN Battery than into any other battery its size. This is done by means of a unique new process making use of a combination of chemicals discovered by us not hitherto used in battery making. This energy stays there, providing your loud speaker with an abundant supply to work on. Not only that. You get a new power smoothness which improves your loud speaker reproduction, making it clearer and more powerful and over a much longer time than before.

This LISSEN Battery offers a stubborn resistance to volt drop—it is splendidly efficient. Naturally the unique new process is a closely guarded secret and its success is now a definitely established fact.

These Lissen Batteries have yet another supreme advantage—every battery is absolutely fresh—they are actually on sale less than three days after being made—you cannot get a stale LISSEN Battery, because dealers are only supplied at regular short intervals—every LISSEN Battery is therefore brimful of new energy when you put it into your set.

The price of this battery would have been 12/- but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which cuts out all wholesale profits.

We are making this new process battery only in the popular block type with socket tappings—an additional advantage being the four 1½ volt tappings provided for grid bias at one end of the battery, while the other usual tappings give any voltage required.

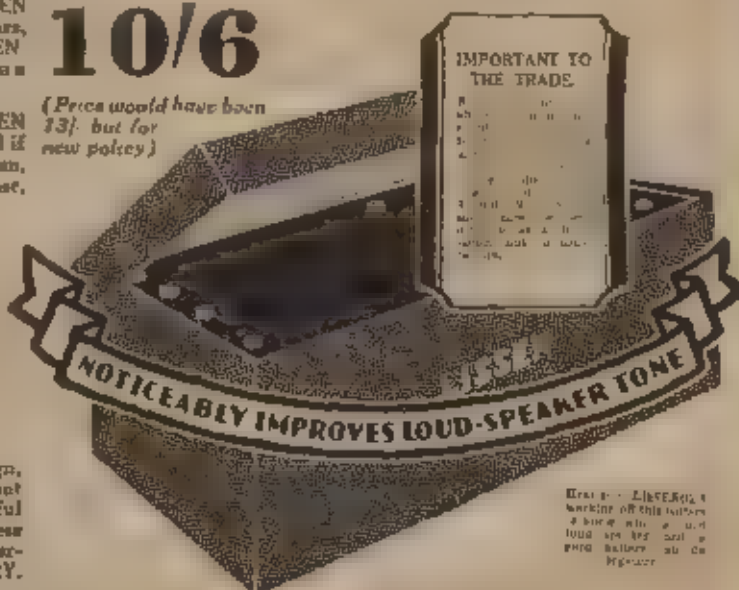
LISSEN NEW PROCESS BATTERY IS DEFINITELY GUARANTEED—PLOT ITS CURVE AND RECORD ITS SERVICE. No block type battery of this size and quality could be sold at the above price but for our new policy.

Obtainable from any dealers—but if any difficulty send direct to factory. Include nothing for postage, but please mention dealer's name and address.

LISSEN NEW PROCESS BATTERY is rated at 60 volts, but goes considerably over.

10/6

(Price would have been 13/- but for new policy)



THINK THIS OUT—

your judgment will improve your set and save you money.

WHEN you see radio parts mentioned in any circuit or receiver built up, or publication in any radio journal it does not follow that the best parts have always necessarily been used for that circuit, because naturally advertisers expect a share in that kind of mention and USUALLY GET IT.

Always remind yourself of that when building. Remember, too, that you are free to choose your own parts, and should do so if you can benefit. HOW TO GAIN, AND GAIN CONSIDER-

ABLY—let LISSEN parts predominate in your receiver. You gain in clarity of signals and in wealth of volume, you gain in money saved. Before you buy any radio part ask yourself "Can I get it in the LISSEN range?" If you can then insist upon seeing the LISSEN part side by side with anything else mentioned, and you will buy LISSEN for your own judgment will then convince you that LISSEN is pre-eminent in the making of fine parts for radio.

FOR AN AMPLIFIER

1 LISSEN Transformer 1/2 1 LISSEN Wire Rheostat 2/6
2 LISSEN Fixed Condensers 1 LISSEN Valve Holder 1, you can see it is not dear. Perhaps you only need a one-valve amplifier to make your crystal set into a loud-speaker set? Then you can enjoy real radio with the LISSENOLA Loud Speaker.

ON FIXED CONDENSERS.



You gain in this way if you use a LISSEN— you get a condenser accurate to 5% of its marked capacity and a condenser which will never leak never vary. You get too, a condenser which LESS THAN A

YEAR AGO WAS BUILT, SELL AT TWICE THE PRESENT PRICE AND NOW YOU ACTUALLY GET A BETTER CONDENSER, TOO, THE FINEST FIXED CONDENSER THAT IS MADE TO DAY. LISSEN Fixed Mica Condensers: 1001 & 1002 1/- each (much reduced). 1002 in 400, 1 1/4 inch (much reduced). (Every radio condenser has a pair of clips included free.) Note the new improved case which enables the LISSEN condenser to be fitted upright or used flat. Note the convenient grid leak fitting.



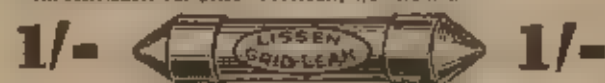
Add 10% to the life of your H.T. Battery— Put a LISSEN 2 mfd. condenser across it if mild will do but the larger size is better. Your H.T. battery will then GROW OLD WITHOUT YOUR KNOWING IT. Your dealer will tell you how easily to fit.

LISSEN (Mansbridge type) Condensers
2 mfd. 4/6 1 mfd. 3/6
Other capacities are: 1/2 2/4 1/4 2/4 1/2 2/4 1/4 2/4 1/2 2/4 1/4 2/4

YOU PAY NO MORE FOR A LISSEN, YET GET A BETTER CONDENSER. To a fine quality condenser has been added a specially moulded case which, itself a solid insulator, gives you much needed protection when you use big capacity condensers for eliminator circuits. The LISSEN condenser cannot short circuit on to its case, that is an important advantage which is exclusive to this LISSEN condenser.

SILENT GRID LEAKS.

Never a sound do they make in use for they never alter. This has been proved by the drastic step of testing them by exposure to rain and sun on our factory roof once made. THEY ARE FIXED IN THEIR RESISTANCE VALUE. All resistances our price. Previously 1/6 NOW 1/-.



BUILD WITH ALL LISSEN PARTS and your receiver will give a sweeter and louder signal than ever you can get with parts of assorted make. Because every LISSEN part will pull strongly with the others.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE
LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.
Managing Directors THOMAS N. COLE.

NEAT SWITCHES EFFICIENT SWITCHES



LISSEN switches, one for every switching use in radio. Every one LISSEN ONE-HOLE FIXING, OF COURSE.

Previously NOW
LISSEN 2-way 2s 1/6
Series-Parallel 2s 2/6
Double Pole Double Throw 2s 2/6
Key Switch 2s 1/8



QUALITY RHEOSTATS—previously 4/- NOW 2/6.

Made as LISSEN only can make LISSEN quality, and note the irresistible appeal of the price.

Previously NOW
LISSEN 1 ohm, patented 4/- 2/6
LISSEN 25 ohms, patented 4/- 2/6
LISSEN Dual, patented 4/- 4/6
LISSEN Potentiometer, patented, 400 ohms 4/6 2/6

LISSEN ONE HOLE FIXING, OF COURSE

Board-mounting type same price as above.



SCOOPED OUT TO YIELD CLEARER AND BETTER SIGNALS



Low capacity low loss, therefore stronger clearer signals. You cannot get a grid valve holder less than LISSEN sell this on the Patented. Shows ready for board-mounting any can also be used for panel mounting by bending springs straight.

Previously 1/6 NOW 1/-

IMPORTANT TO THE TRADE. Retailers who have not yet been notified of our new direct to dealer policy of distribution should send us their own interests, commencing with us at once. A order must now be sent direct to us at Richmond, and not to usual suppliers.

These are the 'phones that B.T.H. build.



This is the diaphragm,
smooth, untrilled,
Used in the 'phones
that B.T.H. build.



These are the poles,
ground square and true,
That draw the diaphragm,
smooth, untrilled,
Used in the 'phones
that B.T.H. build.



This is the magnet,
hidden from view
Behind the poles,
ground square and true,
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.



These are the spools
with wire wound,
That help the magnet,
hidden from view
Behind the poles, ground square and true,
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.



These are the leads,
sinuous, sound,
Connecting the spools,
with wire wound,
That help the magnet hidden from view
Behind the poles, ground square and true
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.

for
NATURAL
TONE &
PERFECT
COMFORT



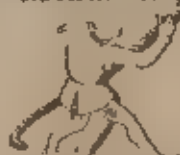
HEADPHONES



This is the body
of good Fabrolite,
Whence come the leads, sinuous, sound,
Connecting the spools, with wire wound,
That help the magnet, hidden from view
Behind the poles, ground square and true,
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.



This is the cap,
both light and tight,
Which screws on the body
of good Fabrolite,
Whence come the leads, sinuous, sound,
Connecting the spools, with wire wound,
That help the magnet, hidden from view
Behind the poles, ground square and true,
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.



This is the stirrup,
of screws quite bare,
Holding the cap,
both light and tight,
Which screws on the body of good Fabrolite,
Whence come the leads, sinuous, sound,
Connecting the spools, with wire wound,
That help the magnet, hidden from view
Behind the poles, ground square and true,
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.



This is the headband,
easy to wear,
Attached to the stirrup,
of screws quite bare,
Holding the cap, both light and tight,
Which screws on the body of good Fabrolite,
Whence come the leads, sinuous, sound,
Connecting the spools, with wire wound,
That help the magnet hidden from view
Behind the poles, ground square and true,
That draw the diaphragm, smooth, untrilled,
Used in the 'phones that B.T.H. build.



SYMPHONY

Receivers

make A

Happy

Christmas



The following distributors will supply you on the Hire Plan

London

John Barker & Co. Ltd.

101 Whitehall

St. Margaret

M. Taylor & Co. Ltd.

101, Avenue Road

South Kensington

Sesley's Supply Co.

Chadwell Heath

John W. Roebuck

100, Little Park St.

Coverly

P. A. Units and Loudspeakers	
Various all Systems, Special	
Equipment and Repairs	
2 Valve Sets	£ 25 14 6
"Symphony Two"	17 10 0
"Symphony Three"	23 0 0
"Symphony Five"	45 0 0
Table Radio	
"Symphony Five"	52 10 0
Table Radio	
"Symphony Seven"	68 0 0
Table Radio	
"Symphony Seven"	62 10 0
Table Radio	

THERE will be "life" on the air this Christmas—fun and frivolity—music and song. Let a "Symphony" Receiver bring it all to your own fireside—you and your family, join in the revelry.

The coupon below will bring you our catalogue, or a free demonstration in your own home

Complete from £13-18-6

A.J.S.

A. J. Stevens & Co. (1914) Ltd.,
Radio Branch, Wolverhampton.

Please send me our latest catalogue, and arrange to give me a free demonstration at the address given below

Name

Address

City

* Delete if not required

A. J. STEVENS & CO. (1914), LTD.,
RADIO BRANCH, WOLVERHAMPTON.

Phone 1743

Grams "Reception"

LONDON OFFICE.

122-124, CHARING CROSS ROAD

Phone Regent 7161

Grams "Auronic Westcott London."

Pliable after 2,500 hours of Continuous Service

—a triumph for the new
Cossor Kalenised filament

HERE is a startling example of the superiority of the Cossor Kalenised Filament. The valve shown in this photograph—after a life test of 2,500 hours at 1.8 volts—was broken open and suspended by its filament. Even after this abnormal period of service—which is equivalent to 2½ years' ordinary use—the filament was still supple and strong enough to bear the whole weight of the valve. It showed no signs of crystallisation. In fact, there was no reason why the valve would not have given satisfactory service for an even greater period.

No visible glow means long life. Every wireless enthusiast must appreciate the significance of this test. It means that at last there is available a filament which operates practically without heat. For heat is the one great destructive force which ultimately weakens the filament and causes a fracture. Obviously the Cossor Kalenised filament is no ordinary filament.

The torrent of electrons come not from the metal core—but from the kalenised layers surrounding it. The sole purpose of the metal core is to carry the trifling current required.

Wide range of filament voltage. This prolific electron stream commences to flow at 1.1 volts. It reaches its maximum at 1.8 volts. But even though a fully charged accumulator (reading 2.2 volts) be used no harm will be done—although there will be little or no increase in emission. It is quite immaterial, therefore, whether you use rheostats or not in your Set.

Co-axial Mounting ensures uniformity. The second great fundamental improvement pioneered by Cossor this season is Co-axial Mounting. All Cossor valves in the same class are absolutely alike. Variation is impossible because the filament, grid and anode are secured by a sconeite insulator in permanent

alignment. Co-axial Mounting finally abolishes microphonic noises and ensures a rich volume of tone upon a background of dead silence. Remember that only Cossor has the Kalenised filament and Co-axial Mounting—there is no substitute for a Cossor Dull Emitter.

In three types

Black Band Detector Valve. Also Red Band for H.F. use. Consumption 1 amp. Voltage 1.8.

14/-

Stuntor Two Power Valve. Consumption 1.5 amp. Voltage 1.8.

18 6

The valve which
serves you longest

After the
equivalent of
2½ years use

Cossor Point One



A good reception is
always assured if
the present is a
Radiolux Amplion.

Radiolux
AMPLION

Type R.S.10.
(Oak)

£7:7:0

Other Amplion
models from 38 -



*The night shall be filled
with music*



The New

CONE

LOUD SPEAKER

Cultured refinement, unequalled delicacy, accuracy and fidelity of reproduction are idealized in the new GECOPHONE Cone Loud Speaker. The artistic lines give to it a charm of its own; and the correct size finish of the metalwork, with the self-coloured and beautifully-grained cone, place this instrument far above the ordinary.

It is perfectly balanced, the base being heavy and generous in dimensions. The cone can be tilted to any angle desired.

The moderate price of the GECOPHONE Cone Loud Speaker permits all to experience the joys of pride of possession, and the infinite satisfaction that ensues after the best has been strived for and gained.

An ideal Christmas Gift. Write for GECOPHONE
Loud Speakers Illustrated Leaflet B.C. 4324

PRICE SIX GUINEAS

GECOPHONE

**BRITAIN'S BEST BROADCASTING
SETS AND LOUD SPEAKERS**

The G.E.C.—your guarantee

Sold by all Wireless Dealers and Stores.

Advt. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

The famous B4 valve
now has its complement



The B.4.H. Valve has been produced, after long research, as a companion to the B.4., the finest power amplifier ever designed. Both these valves take 6 volts, 0.25 ampere on the filament and can be used without resistance on a 6 volt accumulator. In a multi-valve set, the B.4.H. should be used in the H.F., detector and

early L.F. stages, and the B.4 in the final L.F. stage. For those who use 6 volt accumulators, the B.4—B.4.H. is the most efficient combination of valves, giving a large volume of undistorted sound at a low current consumption. If you have a B.4. buy a B.4.H. If you haven't, buy both. Ask your dealer to-day.

Filament Volts 6
Filament Current 0.25 amp
Anode Volts..... 80 to 120
Amplification Factor 20
Impedance..... 25,000 ohms

PRICE

18/6

(OUTSIDE THE
U.K. IN FREE STATE)

**B
T-H**
VALVES

Sold by all Good Radio Dealers



120, 2000 or 4000 ohms.
£15 12 0



Brown and Gold,
Crown and Gold,
Oxidised Steel finish,
£6 8 0



2000 or 4000 ohms.
£5 5 0



2000 or 4000 ohms
£6 0 0

A Gift that speaks —every day of the year—to remind the recipient of the donor

CHRISTMAS 1926, unlike previous years, has not the problematical question of 'what to give.' Mostly all your gift problems are solved this year by the one word 'wireless.'

Nearly everyone would nowadays, thank you for a Wireless gift. Here's one which this Christmas and throughout the year will be a constant testimony to your excellent of choice. When you give a Brown Loud Speaker or Headphone you are bestowing a real boon. The priceless possession of an instrument which day in and day out will faithfully interpret all that is best in the Worlds' music, drama and speech.

The Brown range of instruments is so complete that almost for whatever you wish to pay there is a Loud Speaker or Headphone to meet your needs.

Yet whether you pay 20/- for the famous Featherweights or £15 15s. 0d. for the Q. Loud Speaker you can be certain that your gift will give accurate service—now and in the years to come.



Type A. Headphones

4,000 ohms £ 0 0
Type A. 100 ohms
Type F. 100 ohms
Type F. 100 ohms



Crystal Amplifier

Enables a Crystal Set to
work on a 100 ohm or 1000 ohm
resistance. 100 ohms
100 ohms 100 ohms
100 ohms 100 ohms
100 ohms 100 ohms



The H1

120 ohms. £5 5 0
2000 ohms. £5 5 0
4000 ohms. £5 10 0



The Cabinet

In Mahogany or Oak
2000 or 4000 ohms.
£5 6 0



The H

2000 or 4000 ohms
resistance.
£4 0 0



The H1

(Only 10 inches high)
2000 ohms.
£5 0 0

Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W.1.

Refract Showrooms
67, High Street
West London
Street 100 ohms 100 ohms 100 ohms
100 ohms 100 ohms 100 ohms
100 ohms 100 ohms 100 ohms

FELLOWS WIRELESS



£6.15.0
COMPLETE
AS BELOW

"I am getting beautiful results on this marvellous 2 valve set. Daventry at 220 miles, good Loud Speaker strength."

(Mr. Grant, Cornwall.)

You *always* get good results with a Little Giant.

4 MODELS.
ALL DULL Emitter VALVES.

Specification	Little Giant I	Little Giant II	Little Giant III	Little Giant IV
Receiver (including Marconi Rosinby)	£2 2.6	£3 17.0	£4 12.0	£6 5.6
4 Volt D. Valves	5	5	5	5
1 Valve (Telephone)	6	6	6	6
Fellow 4v. Accumulator	4	4	4	4
Acceptor	3.0	3.0	3.0	3.0
Ex.	13 6 (15)	13 6 (15)	13 6 (15)	13 6 (15)
Total Cash Price	£4:4:0	£6:15:0	£7:18:0	£10:3:6
Deferred Payments				
Cash	24 6	38 4	44 9	57 6
12 Month Payment	12 3	19 1	22 5	28 8

HOW TO OBTAIN THESE WONDERFUL SETS.

1. You can inspect and purchase fellows apparatus at any of our branches (addresses given below).
2. You can forward the full cash value (by P.O. Money Order, or Cheque) direct to us or to our branches.
3. You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate "set" instalment, as shown above and forwarding direct to our Head Office.

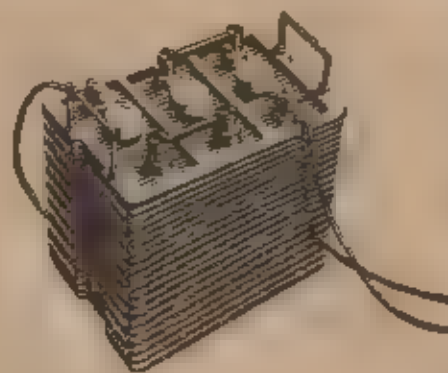
Note: All fellows sets can be supplied on a days trial, if full cash value is remitted. Money will be refunded in full if you are unsatisfied in any respect. There are some packages free carriage forward.

FELLOWS, PARK ROYAL, N.W.10.

Write for 48-pp.
Illustrated
Catalogue No. 13
FREE

Branches:
LONDON 20, Store St. Tottenham Court Rd. W.C.1
BIRMINGHAM 248, Corporation Street (Central 645)
BRISTOL 31, Queen's Road (Bristol 805)
BRISTOL 28, Newnham Street (Bristol 7972)
CARDIFF 2, Dominion Arcade, Queen Street (Cardiff 7180)
LEEDS 65, Park Lane (Leeds 21478)
MANCHESTER 21, John Dalton Street
NOTTINGHAM 59, Brimsdown Gate (Nottingham 2551)
LONDON 34, Quarry Hill (Tottenham 172)

BUY DIRECT AND SAVE MONEY



Ever Cracked Walnuts?

The shell looked all right: big, brown, inviting. In fact, you picked it out on size. It *looked* good. But when you cracked it—nothing.

There are batteries like that. To look at, you'd think they housed a power station. But give them a clock-and-ammeter discharge test. That's crack them . . . nothing.

Get a P & R though, and you get a battery. You get capacity, you get service, plates turned to work and keep working, terminals petroleum-jelly packed to stop creep, a Dagenite cell case which is leak- and acid-proof, which is nearly unbreakable even if you drop it on a concrete floor, wood inter-plate separators tested and re-tested—a battery with a guarantee, the same sort of battery which is fitted as standard to Rolls Royce cars.

Isn't it worth writing to us for particulars? Especially since any one of the P. & R. range of all types and sizes costs no more than an ordinary battery.

Peto & Radford, 50, Grosvenor Gardens, London, S.W. 1.

P AND R

PETO & RADFORD

ACCUMULATORS

The beginning and the end in

POWER

AMAZING RESPONSE

To our **FREE**
offer of **Blue Print**
AND
Instruction Book.

Results from our first announcements have been positively amazing! . . . Tens of thousands of Free Blue Prints and Instruction Books have been issued in response to coupons received . . . wireless enthusiasts—as never before—are now enjoying clear, undistorted tone, made possible by the wonderful R.C. Threesome.

Using the new Ediswan Valves—R.C.2 and P.V.2—in the new quarter-watt **POINT ONE ECONOMY** Range—the R.C. Threesome is without doubt the receiver of to-day.

Make the R.C. Threesome Now.

It's simple—you can build it in 3 hours for less than £3. One dial tuning!—High-power station and local station come through with absolute purity and abundant volume.

The new Ediswan **POINT ONE ECONOMY** Valves are renowned for tonal quality . . . for long service . . . for irreducible economy. Get **EDISWAN** Valves for your R.C. Threesome, and be sure of perfect reception.

Send for this **FREE** **BLUE PRINT & BOOK**

Don't wait. *Tear out the coupon and post it right away!* Don't forget your name and address—many coupons, sent in haste, have been received blank. Avoid disappointment—do it **NOW!**

EDISWAN

To THE EDISON SWAN ELECTRIC CO. LTD.
(Publishers)
11, Queen Victoria Street, London, E.C. 4.

Please send, post free, presentation copies of
the R.C. Threesome Instruction Book and
Blue-print.

Name

Address
PLEASE USE
BLOCK LETTERS

HT 16 225

Ask your dealer
about the new
EDISWAN
ECONOMY
VALVES

QUARTER-WATT
POINT ONE RANGE
There is an Ediswan
valve for every
purpose
FIT EDISWAN VALVES
AND NURSE YOUR SET



Louden Valves



The Street Long Stratton

"The two original valves have been working all the time."

Mr P Hearn, of Long Stratton, has had over 12 months' satisfactory use from the two Louden Valves in his Little Giant Set.

Like all other Louden Valve users, Mr Hearn is highly satisfied with the results, and he shows it by ordering two more Loudens.

Read what he says:—

"Dear Sir,

I enclose please find P.O. for 4/6. Please forward, if possible by return, two Louden Valves (S.L. at 4/6 each).

As a little note, the two original valves have been working all the time.

And that everything that bears the stamp in evidence is working in perfect condition, and I give you pleasure in this, express my satisfaction.

Yours truly,

P. HEARN (Long Stratton)

Louden Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume, range and silver cleanness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars.

Order your Louden Valves from us by post.

4/6 Single Emitters. L.F. Amplifier F1. H.F. Amplifier F2. Detector F3. 5.5 volts 0.4 amps.	8/- Dual Emitters. L.F. Amplifier L.E.R1. H.F. Amplifier L.E.R2. Detector L.E.R3. 2 volts 0.2 amps.	8/- Dual Emitters. L.F. Amplifier F.E.R1. H.F. Amplifier F.E.R2. Detector F.E.R3. 4 volts 0.1 amps.
9/- Dual Emitters. L.F. Amplifier F.E.R1. H.F. Amplifier F.E.R2. Detector F.E.R3. 6 volts 0.1 amps.	11/- D.E. Power Valves. Transformer Amplifiers P.E.R1. Resistance Amplifiers P.E.R2. 4 volts 0.2 amps.	12/- D.E. Power Valves. Transformer Amplifiers P.E.R1. Resistance Amplifiers P.E.R2. 6 volts 0.2 amps.

Postage and Packing: 1 Valve, 4d. 2 or 3 Valves, 6d. 4, 5 or 6 Valves, 9d.

FELLOWS. PARK ROYAL, N.W.10.

Branches

LONDON: 28, Gars St., Tottenham Court. Rd. W.C.

(Musgrave 9264)

BIRMINGHAM: 248, Corporation Street (Central 635).

BRIGHTON: 33, Queen's Road Brighton E98.

BRISTOL: 34, Narrow Water Street (Bristol 1972).

CARDIFF: Dominions Arcade, Queen's Street (Lords 7685).

LEEDS: 65, Park Lane (Leeds 1479).

MANCHESTER: 31, John Dalton Street (Central 1184).

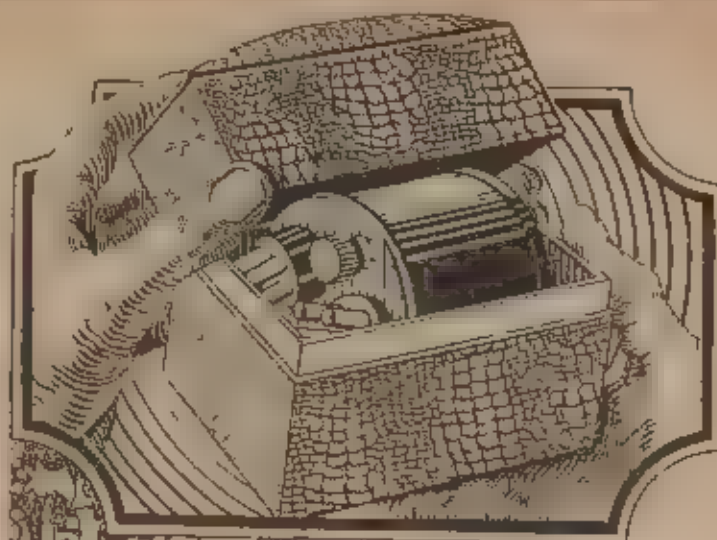
NOTTINGHAM: 36, Bridgeway Gate (Nottingham 3551).

TONBRIDGE: 34, Quarry Hill (Tonbridge 1921).

WRITE FOR
48 pp.
ILLUSTRATED
CATALOGUE
No. 19
FREE

BUY DIRECT AND SAVE MONEY

L.P.S. 97.



THE BEST OF ALL GIFTS—

No Christmas gift will be more gladly welcome to your friends, or more appropriate if you wish to give yourself an Xmas treat than

THIS CASKET OF VOLUME

a handsome leatherette presentation Casket, containing the now famous

XTRATONE

PLUS VALVE UNIT

which has brought delight to thousands of listeners who can now get, at full Loud Speaker strength, stations hitherto received on headphones only, with purity of tone and a wealth of volume which must be heard to be believed.

There's nothing to do but just plug in the "XTRATONE" no confusing connections, nothing to go wrong. At less than the cost of an Amplifier, it adds a valve to your Set and gives you all the extra volume you are likely to want.

Give an "XTRATONE" to your friends for Xmas and have one yourself for you. Christmas and New Year parties. In comparatively plain packaging, there can be no better gift for yourself or your friends.

THE PENTON ENGINEERING CO.,
15, Cromer Street, London, W.C.1.
Telephone: Museum 4681

Trade Enquiries Invited

A DELIGHTED USER WRITES

I am surprised at the wonderful improvement in my Set. I could only get on the Earphones now come through at Loud Speaker strength.

I congratulate you on your success.

(Signed)
G. STOREY
Abchurch-lane

PRICE
21/- POST FREE

or if you have less than 4 inches clearance of your valve holder, you will need the Extra Model fitted with a length of wire and plug-in adaptor at

23/6



Money instantly refunded if not completely satisfied.

FELLOWS WIRELESS

Type B Unit for
Alternating Current
£4 : 10 : 0.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellow's H.T. Mains Unit and avoid the expense of buying exhausted Batteries.

All you have to do is to plug the Mains Unit into a multiple socket with a switch and an overhead supply of H.T. current is at your disposal.

Fellow's Mains Unit presents, among others, the following advantages:

- 1. ABSOLUTE SAFETY.** As ample margin of safety is maintained, the unit is completely safe, even when used in the most crowded rooms. The unit is so designed that it is impossible to handle when working on an H.T. battery.
- 2. LOW COST.** The current consumed by these Units is no more than that taken by the light globe to which they are thus extremely economical and they rapidly save the cost of renewing Batteries.
- 3. PERFECT RECEPTION.** When ordering state the voltage of the lighting mains and a current of alternating the required. Your Mains Unit will then give you perfect reception free from all "ripple" or "hum."
- 4. A.C. or D.C.** Fellow's Mains Units are made either for Alternating Current or Direct Current and for all voltages commonly in use for lighting.
- 5. SINGLE OR MULTI VOLTAGE.** These Units, whether for A.C. or D.C. are made in two TYPES. Type A delivers a single value only of H.T. Voltage. Type B delivers three separate values, two of which are variable over twelve tapings, thus enabling the exact required voltages to be applied to several valves at once. For further description see pages 28 and 29 of our Catalogue No. 10.
- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellow's Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

PRICES (Carriage forward):

A.C.	D.C.
Type A (50 volts) - £2 : 18 : 0	Type A (50 volts) - £2 : 10 : 0
Type A (100 volts) - £3 : 10 : 0	Type A (70 volts) - £2 : 10 : 0
Type B (multi voltage) £4 : 10 : 0	Type A (100 volts) - £2 : 10 : 0
	Type B (multi voltage) £3 : 18 : 0

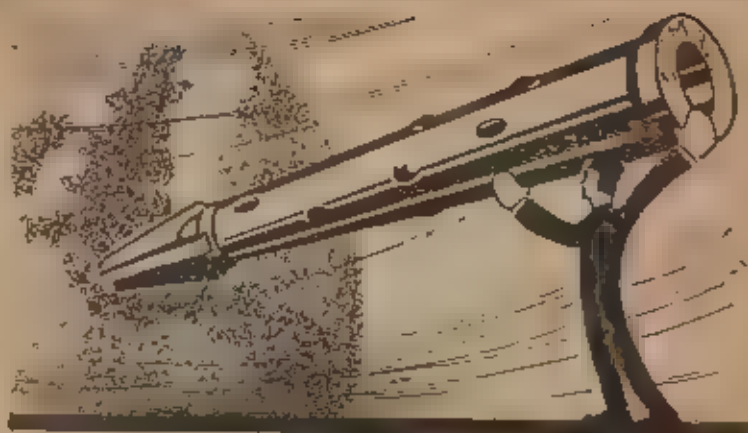
FELLOWS, PARK ROYAL, N.W.10.

LONDON: 28, Beale St., Tottenham Court Road, W.C. (Opposite 2280).
BIRMINGHAM: 248, Corporation Street (Central 435).
BRISTOL: 31, Queen's Road (Aviation 859).
BRIGHTON: 26, Narrow Water Street (Central 7972).
CARDIFF: Docks Road, Cardiff (Cardiff 7885).
LEEDS: 65, Park Lane (Leeds 2 479).
MANCHESTER: 35, John Dalton Street (Central 1164).
NOTTINGHAM: 30, Bridlemouth Gate (Nottingham 5331).
TOMBURGH: 14, Quarry Hill (Leeds 172).

Write for 4-page
Illustrated
Catalogue No. 10
FREE

BUY DIRECT AND SAVE MONEY

L.P.S. 278.



The Good Old Earth

That good old earth—always up to scratch, always doing its job thoroughly, never grouching, never getting out of gear just spinning round on its axis as regularly as ever day after day year after year, smiling to itself perhaps but still carrying on.

Get back to earth, so to speak, let us supply a parallel in the Climax Radio Earth. It puts your radio set right. Cuts out the bubble, muddy reception, local set interference, electric mains disturbances and a hundred and one other things.

CLIMAX COPPER EARTH
for the connoisseur - - 5/-

CLIMAX GALLOY EARTH
for the economist - - - - 2/6

And now see how your Aerial does its job thoroughly, treat it in the Climax way.

**CLIMAX INSULATED SHOCK
ABSORBER SET**

Comprises 4 Climax Low-Loss Insulators and 2 Climax Shock Absorber Springs.
For aerial insulation de luxe 3/- per set.

CLIMAX LOW-LOSS INSULATORS.

The best shilling worth in radio to-day.
1/- per pair.

CLIMAX LIGHTNING ARRESTER.

A real safeguard against the dangers of lightning. No switches. No loss in signal strength.

Made on the multi-gap quenched spark system. Fully protected from dirt, damp and other interferences. 7/6.



CLIMAX CHELLO LOUDSPEAKERS

A wonderful advance in loud speaker design and performance. Flareless. Large powerful movement. Ask your dealer for a demonstration. Cabinet models from £3.3.0.

CLIMAX H.T. SUPPLY

from electric mains, A.C. or D.C. Complete Auto-Bat units and component parts. Full particulars on application.

Insist on
the genuine
CLIMAX

CLIMAX

Insist on
the genuine
CLIMAX

MEMBER THE RADIO TRADE ASSOCIATION LTD

Head Office and Works: Quill Works, Putney, London, S.W.15. Telephone Putney 2599.

All Communications to above address.

Showrooms: 257 High Holborn, London, W.C.1. Telephone Holborn 2518.

It's your own fault now if your reception is poor



The last excuse for bad reception has gone now that the wonderful KATHANODE Battery has entered the Wireless field. Scrap your existing batteries—USE KATHANODE and make your set first class!



The various stores of the KATHANODE BATTERY are examined in the following manner:—See for a copy of the

THE D.P. BATTERY CO., LTD.,
10, WILSON ST., LONDON, E.C. 2.

London Office: 1, Victoria Street, Westminster, S.W. 1

50

Burndept creates a new standard in Wireless

From the deep bass tones of the organ to the high, piping trill of the nightingale. Burndept reproduction gives you every note in perfect purity. And that practically at the touch of a switch. Such faultless reproduction and simplicity of working create an entirely new standard in Wireless.

With a Burndept Broadcast Receiver, Burndept Super Valves and an "Ethovox" Loud Speaker you have that perfect combination necessary to give you sounds as they are not as they are distorted. Every word distinct, every note clear and pure reproduced just as you would hear it were the speaker, singer or instrumentalist in the room with you.

Ask your local dealer for demonstration. In London show rooms during the working hours.

Ethophone-3

A THREE VALVE BROADCAST RECEIVER



£18

ETHOVON
Horn ES 5 0
With Metal Horn 24 10 0



BURNDEPT



Your 1927 Holiday

should be spent in exploring new ground and enjoying a healthy restful change free from the irksome routine of the usual seaside holiday.

The Norfolk Broads

with their natural beauties and quiet old-world villages, will enchant you. They are 120 miles from London, and consist of 200 miles of safe inland rivers and lakes, situated between Cromer, Lowestoft and Norwich.

Send postcard to-day for free 204 page illustrated booklet (1926 type, as 1927 will not be ready until February) which will tell you all about this ideal holiday.

BLAKE'S, LTD. 19 Broadland House,
(Sole Representatives to) 22 Newgate Street,
LONDON, E.C.1.

Train, Steamer, Junc and other
information from any L.N.E.R.
or T.M.S. Enquiry Office.

SAXON GUIDE TO WIRELESS

THIS BOOK ENABLES ANY BEGINNER TO CONSTRUCT WIRELESS SETS WHICH ARE UNEQUALLED IN PRICE, QUALITY OR EFFICIENCY, AND THE COST IS ONLY ONE-FOURTH THE PRICE CHARGED FOR A READY-MADE INSTRUMENT NOT HALF SO GOOD. THE EXACT COST OF EACH SET IS CLEARLY STATED.

FULL INSTRUCTIONS WITH CLEAR WIRING DIAGRAMS are given for making SUPER EFFICIENT CRYSTAL SETS, DUAL AMPLIFICATION RECEIVERS, SINGLE VALVE SETS, ONE AND TWO-VALVE AMPLIFIERS, TWO, THREE AND FOUR VALVE TUNED ANODE ALL-WAVE RECEIVERS, AND THE VERY LATEST TYPE OF FIVE-VALVE RESISTANCE CAPACITY RECEIVER. NO SOLDERING, NO SPECIAL TOOLS, NO KNOWLEDGE REQUIRED. 176 PAGES. The chapter on testing wireless components is alone Price 1/3 post free. worth the price charged.

SPECIAL OFFER

This book will be sent on approval on receipt of your promise to return same post paid or to remit 1/3 within seven days.

SAXONRADIO CO. (Dept. 20), HENRY ST. WORKS, BLACKPOOL.



What are you making my pretty maid?"
"I'm making some pasties Sir" she said,
"With what do you flavour them
my pretty maid?"
"With BISTO of course,
kind Sir" she said.

BISTO

for all
Meat Dishes



N.R. 28



**Sturdy
Strength**

ONOTO the PEN is sturdy, beautifully balanced, well-behaved. Unequalled craftsmanship gives it strength that defies hard usage. Its richum tipped nib ensures perfect writing everlastingly. ONOTO the PEN is all British, and is recognised as Brown's best pen.

Onoto the Pen

Of all Stationers
and Jewellers.

From 15/- to 512-12-0.

Thomas De La Rue & Co., Ltd.

London.



5/-
SECURES

BULLPHONE

NIGHTINGALE LOUDSPEAKER

5/- down and 12 monthly payments of 5/-

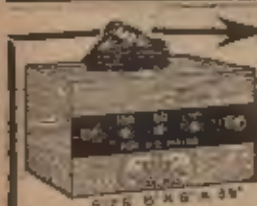
POST your deposit of 5/- now and get by return the wonderful "Bullphone Nightingale" Loudspeaker. Individually tested and guaranteed to be superior to any other Loudspeaker regardless of price for finish, purity and strength of tone and value. Cash price 60/- post free United Kingdom.

W. BULLEN,

(Dept. R.T. 52)

39, HOLYWELL LANE, LONDON, E.C.2.

Ask your dealer for a demonstration.



"EKCO" H.T. UNITS SCRAP DRY BATTERIES!

By obtaining H.T. current from electric supply mains (110 V. A.C.), by just attaching Adapter to electric light lamp holder.

SAFE! SILENT! SOUND!

UNITS TO SUIT ALL BATHS

**SATISFACTION OR CASH RETURNED!
ILLUSTRATED CATALOGUE FREE!**

E. K. COLE, Ltd. (Dept. H.) 515, London Rd., Westcliff-on-Sea.

Just turn the Knob—that's all!

A CHILD can use the Cymatic Auto-Tekette. It's so simple. You rotate the Knob—the detector easily finds the best. And only 5/- now says this single action detector—an essential to every experimenter's equipment. Fitted to any set by a moment's touch. Its most sensitive crystal than Cymatic—anywhere. You test it for distance. A box now only costs 1/6. Free your dealer or direct.

North Eastern Instrument Co.,
Durham Road, Low Fell, Gateshead-on-Tyne.



**EVERY LOUDSPEAKER
DESERVES MULLARD
MASTER VALVES**

—Ask for—

Mullard P.M. Power Valves.

ALL WIRELESS GOODS ON EASY PAYMENTS

Whatever you need—any make—write to us.
COVENTRY DIRECT SUPPLIES LTD.,
(Dept. 28), 23 WARWICK ROW, COVENTRY

*An Ideal
Xmas
Present*



THINK OF A
BETTER GIFT
FOR
CHRISTMAS
IF YOU CAN

ELECTRON

CABINET LOUDSPEAKER

ANOTHER ELECTRON SUCCESS
The Most Handsome Cabinet Loud Speaker ever offered.

£3

CARRIAGE PAID.

**14 DAYS'
FREE
TRIAL**

Try the **ELECTRON
CABINET LOUD-
SPEAKER** for 14
days, then if you are
not more than satis-
fied return it direct
to us and the full
purchase price will
be refunded.

HERE is another triumph by the proprietors of ELECTRON WIRE, the Aerial which made broadcasting popular by bringing it within easy reach of everybody.

For £3 we offer a very handsome, beautifully-constructed cabinet, highly polished, thoroughly seasoned oak or mahogany, measuring 14½ in. x 8 in. x 8½ in., enclosed within which is the very latest product of mechanical science for the reproduction of true musical and vocal tones.

After the expenditure of vast amounts of time, thought and money it is now possible to offer the

**WORLD'S FINEST LOUDSPEAKER
AT A POPULAR PRICE.**

The sound magnifying and diffusing apparatus has been especially devised with a regard to the true values of musical notes and speech, and by the adoption of mass production methods we are able to carry out our well-known policy of "the best at the lowest price."

Purchasers may rest assured not only of the craftsmanship of the ELECTRON CABINET LOUD SPEAKER, but also of its

EXQUISITE TONAL QUALITY.

No matter how poor the reception the ELECTRON CABINET LOUDSPEAKER to a very large extent automatically corrects this and sends forth a volume of the purest sound.

Until you have seen and heard it you cannot know the joys of a perfect loudspeaker.

Go to your dealer to-day or send remittance (£3) to us.

NEW LONDON ELECTRON WORKS, LTD.
EAST HAM, (Members of the B.B.C.) LONDON, E.6

Telegrams: "Stannin, London." Telephone: Grange Road, 1408-1409-1363.

OF VITAL IMPORTANCE TO ALL VALVE USERS



WRITE NOW

for your copy of the complete National Physical Laboratory Report giving irrefutable proof of the value and merits of Mullard P.M. Valves with the wonderful P.M. Filament.

Full valve guide and instructions to secure better results from your radio.

An opportunity that should not be missed by any radio valve user.

Mullard THE MASTER VALVE

THE RADIO VALVE WITH A PUBLISHED
NATIONAL PHYSICAL LABORATORY TEST

FILL IN THIS COUPON TO-DAY.

The
Mullard Wireless
Service Co., Ltd.
Mullard House, Denmark St.
London, W.C.2

Please send me a copy of your N.P.L.
Brochure and Valve Guide giving me full par-
ticulars why valves with the wonderful P.M.
Filament will improve my radio receiver.

M. _____
Address _____
S.T. _____